Fundamentals of the Hyperborean Wisdom

VOLUME 1

BERSERKER
BOOKS

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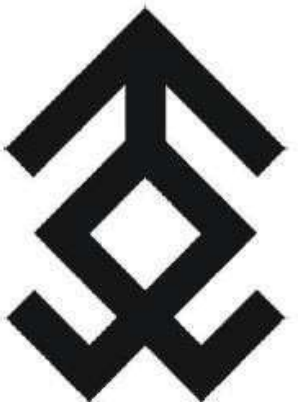

INTRODUCTORY VOLUME: Metaphysics hyperborea

LETTER TO ELECTED OFFICIALS

I - Greetings to the readers of the Fundamentals of Hyperborean Wisdom .

In the name of the Tyrodal Knights and in his own name, the author offers a comradely greeting, that is to say, a sign of honor, to those who have been chosen in two worlds to receive the Foundations of the Hyperborean Wisdom. To those who have this book in their hands, and have received it from ours, nothing more than to welcome them and wish them luck in the first test: its reading and comprehension. On the success of such a test will depend the future steps: the Hyperborean Initiation, the transit not spatial or temporal but strategic towards the selbst, towards terrestrial Hyperborea, towards Thule, towards Agartha, towards Valhalla, towards Venus, towards the Origin, towards the original Hyperborea, out of the insane material Universe created by The One, towards the eternity of the Spirit, near the Unknowable God and Kristos Lucifer, the Great Chief of the Race of the Hyperborean Spirits.

II - Mission of the Knights Tirodal.

The Tyrodal Knights are Initiates of the Hyperborean Wisdom and are also its depositaries in this part of the world. To the Tyrodal Knights, the Hyperborean Wisdom was entrusted directly by the Loyal Siddhas of Agartha. But the Loyal Siddhas did not encourage the constitution of the Order of Tyrodal Knights only for the study of the Hyperborean Wisdom to be practiced; on the contrary, a specific mission was entrusted to the Order from the beginning, for the execution of which it was necessary to dispose, perhaps for the first time in such depth, of the Hyperborean Wisdom.

The objective of the mission is very simple to explain, although its metaphysical background will hardly be grasped at first by the Chosen: THE MISSION OF THE TIRODAL KNIGHTS IS TO LOCATE THE CHOSEN AND, IF THEY ACCEPT IT, TO PREPARE THEM INITIATICALLY TO HONOR THE NEXT END OF HISTORY.

Surely this statement will become clearer if we define what is to be understood by "LOCATING THE ELECTED" and what is meant by "THE NEXT END OF HISTORY".

This will be explained below.

III - The mission of the Tyrodal Knights requires to LOCATE THE CHOSEN and reveal to them the Foundations of the Hyperborean Wisdom.

First of all, it should be stated that the Chosen Ones to whom we refer are people whose inclination for the Hyperborean Wisdom does not come from a rational decision taken in the course of their lives. The Chosen One is the one who, paradoxically, chose to fight against Jehovah Satan in order to free the eternal Spirit, which is himself, from material enchainment. But such a choice, the Chosen One did not make it in this life or on this Earth, but in another plane of existence, neither spatial nor temporal, where the chained Hyperborean Spirit resides. However, although the decision to fight for the freedom of the Spirit is made, each new incarnation causes its partial oblivion.

The Chosen One, at the moment of being located by the Tyrodal Knights, is asleep: the first act must consist, then, in awakening them to the memory of their own decision. It thus becomes necessary to hold a dialogue with the sleeping Chosen One to try to awaken in him his spiritual nature; but this dialogue, to be effective, must overcome all the cultural barriers that the Enemy has erected within his psychic structure and address itself directly to the manifestation of the Spirit. Naturally, such a dialogue cannot be attempted by relying only on a profane language: this book, as will be explained later, is intended to teach the Chosen One a method of thought that will allow him to understand the metaphysical meaning of the concepts expressed by the Tyrodal Knights. Therefore, prior to the reading of this book, it is not possible to satisfy any question of the Chosen One about the Mystery of the Hyperborean Initiation and the possibility of spiritual liberation; and after reading it, this will only be possible if it has been understood and accepted.

The chosen one, although asleep, exhibits unmistakable signs of who he is. Fundamentally, there are two inheritances: one genetic and the other spiritual. The genetic inheritance consists of a mnemic content of the blood: the memory of the Origin, which is all the more intense the purer the blood; that is why the Hyperborean Wisdom distinguishes between purity of blood and racial purity: the latter is not an essential requirement for the Hyperborean Initiation, although the former is, because without purity of blood, without memory of the Origin, there is no possibility of spiritual liberation. As for the spiritual inheritance, it manifests itself in the volitional character of the Self: as will be demonstrated in this book, the Self is a consequence of the spiritual enchainment; hence its aspect immediately reveals the degree of the Chosen One's straying and submission. Because of their mastery of the Hyperborean Wisdom, the Tyrodal Knights have the most perfect methods of establishing whether a person is a Chosen One and, if he is a Chosen One, in what degree of deviation he is, and when the Tyrodal Knights have accurately determined that a person is a Chosen One, and that his awakening is possible, it is then that the consultation of the Loyal Siddhas, Those Who Are Never Wrong, is made, so that they may confirm or reject the Judgment of the Order.

There is, therefore, no mistake if a Chosen One is summoned to participate in the Hyperborean Wisdom: it means that, in two worlds, his awakening is considered possible.

IV - The mission of the Tyrodal Knights proposes to the Chosen Ones the Hyperborean Initiation, to face with honor THE NEXT END OF HISTORY.

Nothing can be said here about the Hyperborean Initiation. Only he who has studied step by step, and understood the Fundamentals of the Hyperborean Wisdom, will be able to glimpse what it consists of. Part Two of this book, which has been bound separately, is already an introduction to the Hyperborean Initiation, and there the subject is developed in great detail. However, this part of the Fundamentals will only be given to those Chosen Ones who have manifested their conformity with the mission of the Order and have assumed the commitment to continue until they are initiated. In any case, the important thing now is to emphasize that those who continue along the proposed path, and receive the Hyperborean Initiation, WILL BE IN CONDITIONS TO HONOR THE NEXT END OF HISTORY.

There are multiple paths that can be taken by the misguided man of our days; some are parallel and even coincidental with some tactical path of the Strategy of the Loyal Siddhas; others, the most, are paths that favor the plans of the Enemy, or traps destined to prevent such plans from being harmed. Each one must discern, as far as possible, which is the path of his own convenience: WRONG OR NOT, HIS CHOICE IS OF NO INTEREST WHATSOEVER TO THE ORDER OF
TIRODAL KNIGHTS. The Order, in fact, is not composed of Judges but of Hyperborean Kshatriyas, of Warriors of the End of History; its mission is not to judge the present hour, much less to condemn anyone, but to train the Chosen Ones to face with honor the End of History, the inevitable struggle that will ensue and that will encompass several worlds in its theater of operations. That is the mission entrusted to the Order by the Loyal Siddhas and to that end leads the path guarded by the Tyrodal Knights; whoever follows this particular path must understand and accept that, although the Hyperborean Wisdom of which they are the depositaries would make it possible, the Tyrodal Knights will not try to twist the course of History. And he who does not share this condition may, as has been said, take the path that best suits him, especially if he believes that something of this world is worth saving: the Hyperborean Wisdom is not fit for weak natures; the Hyperborean Initiate must exhibit a heart of ice and a will of fire.

At this time, the major variables of History are controlled by the Enemy. The White Hierarchy of Chang Shambhala sustains within all the cultures of the Earth the agents of the International Synarchy: they, thousands of men and organizations of every type and function, work for the realization of the World Government. Behind the White Hierarchy are the Traitor Siddhas, those formerly responsible for the spiritual enchainment: their pact with the Demiurge obliges them to enthrone over humanity the "sacred races"; the present "sacred race" of the Demiurge is the Hebrew race and to it will be transferred the power of the World Government. Should the objective of this infamous conspiracy be realized, the certain consequence would be an even more intense materialization of man and his collective moral degradation. Naturally, the Enemy discounts the success of his plan and does not consider the End of History possible.

But the Loyal Siddhas, who remain faithful from the Origin to Kristos Lucifer, assure that the End of History is imminent: at a moment of maximum dramatic tension, when the enemy plans seem to be fulfilled, They will intervene to put an End to History. It will be a conflict of Gods in which men will also participate; a conflict that will begin in heaven and will spread to Earth, AND NOT THE OTHER WAY AROUND. Therefore, there is no point in engaging prematurely in the struggle, in a confrontation where the enemy forces are overwhelmingly superior. The wisdom is, and wise will be the Chosen Ones who understand this, to prepare themselves to face the End of History with honor. And to prepare the Chosen Ones, awakening in them the memory of the Origin, the certainty of the eternal Spirit chained in matter, teaching the Noological Ethics of the Hyperborean Wisdom whose practice allows access to initiation, and administering, in the end, the Hyperborean Initiation, is the mission of the Order of Tyrodal Knights.

When the End of History comes, the Loyal Siddhas will manifest themselves in the light of day; and with them will return the Führer, the Envoy of the Lord of War; then the Chosen Ones WHOSE HONOR IS CALLED VALOR, that is, the Hyperborean Initiates of the Order of Tyrodal Knights, will line up behind their ancient spiritual Chiefs to depart definitively from the material Universe.

In synthesis, this is the mission of the Order of Tyrodal Knights: TO LOCATE THE CHOSEN AND, IF THEY ACCEPT IT, TO PREPARE THEM INITIATIVELY TO HONOR THE NEXT END OF THE
HISTORY. The Hyperborean Initiates, by mastering the Hyperborean Wisdom, reach the highest level of esoteric knowledge, the Science of Runes, and acquire terrible powers: however, they do not use their powers to alter the course of History; they await, however, the End of History, when the accounts with the Enemy will be definitively settled.

The Chosen Ones must understand and accept that this condition is unavoidable in order to walk the path pointed out and guarded by the Tyrodal Knights.

V - Warning and salutation final.

The Elected must know at the outset that this material is CONFIDENTIAL. The Order has trusted them by providing it to them and they must demonstrate their loyalty by being prudent in its handling: in this way they not only protect the Order, but they also protect themselves. It should not be insisted, and it is no concession to admit it, that the Enemy of the Hyperborean Wisdom is terrible and ruthless and does not consent to or tolerate the mission of the Order. Respecting the law of secrecy is part of the test and the Order possesses the means to know who commits infidels or betrays: NO ONE FOR WHOSE HONOR DOES NOT IMPLIKE LOYALTY CAN ENTER AN ORDER OF
INITIATES FOR WHOM COURAGE IS THEIR HONOR. As will become clear when reading the "Fundamentals", the Hyperborean Initiate, the awakened virya, is he who has remembered that there is a metaphysical war and that his side is that of Kristos Lucifer: in that war, which has been going on for millions of years, both sides are fighting each other without truce or forgiveness; the

Hyperborean Initiates must be implacable because the Enemy is implacable. And in the midst of such a fierce contest, the common man, the Chosen One perhaps, is worthless for both sides because he does not know the Strategies at stake and does not fulfill any tactical function. But the situation will change abruptly for the Chosen One from the very moment he receives this material: from then on, the war he has always ignored will become evident and powerful psychic forces will act to induce him to defection or to commit an irreparable error. The Chosen One must understand that if up to now he has not consciously acted in favor of either side, reading the contents of this book does not make him sympathetic in the eyes of the Enemy; AND THAT THE SITUATION WILL NOT CHANGE BECAUSE HE BETRAYED THE ORDER BY IMPRUDENTLY DISCLOSING THIS
MATERIAL On the other hand, what can happen is that the doors of the Order are closed to him and the Enemy, after having deceived him into profaning the Hyperborean Wisdom, will be furious with him and destroy him without mercy: this is what always happens in such cases. It is understood, then, that the warning is more to protect the Chosen One than the Order, which, on the other hand, knows how to take care of itself.

Finally, we will make another warning, this time about the way the work should be read. The Fundamentals of the Hyperborean Wisdom are systematically developed, in such a way that the sections, articles and commentaries are linked to each other with precise reasoning and conclusions: it is not possible to skip anything and, on the contrary, the maximum benefit will be obtained as a result of a linear study, from the first to the last page. After such a linear reading, which will allow an overall vision of the Hyperborean Wisdom, it will be possible to deepen without order those topics that require greater understanding.

It is convenient for the Chosen Ones to internalize the Foundations of the Hyperborean Wisdom as soon as possible, and for this it is necessary that this letter ends right now. Many of the questions raised here will be answered in the course of the pages; however, the Question of questions, the fundamental ethical question of the Hyperborean Wisdom: what must I do to free my Spirit from its material prison, must remain unanswered at least for the time being. The author, and the Tyrodal Knights, wish to assure the Chosen Ones that the Order offers that answer to those who understand and accept the Foundations of the Hyperborean Wisdom and wish to join its mission.

On the Day of the Spirit, and in the Name of the Loyal Siddhas of Agartha, and of the Order of Tyrodal Knights of the Argentine Republic, may the Chosen receive the greeting of

Nimrod de Rosario
August 1985

INTRODUCTION TO THE FUNDAMENTAL THESIS OF THE HYPERBOREAN WISDOM

The object of this Hyperborean Metaphysics is to PONTIFY on the most mysterious and sacred subject that exists: the drama of the Spirit captive in matter. The method employed here is the following: a relationship of ANALOGY is established between a certain metaphysical truth, traditionally esoteric, and a particular example, exoteric and well described; once the relationship has been made clear, we proceed to EXTEND BY INDUCTION THE PARTICULAR TO THE GENERAL. In this way one succeeds in inducing in the student the metaphysical intuition of inexplicable realities: one "pontificates", that is to say, one joins with a bridge the shores of the intelligible and the gnostic.

The thesis of the Hyperborean Wisdom that we base in this part could not be simpler to state and, nevertheless, more complicated to explain. In other words: it is relatively easy to expose, MYTHICALLY, the original features of the drama: the Betrayal of the Siddhas and the fall of the Spirit; but the intelligible approach to this Myth cannot be more difficult. An initiatory way, in which the Instructor puts the student in direct contact with the Myth, would undoubtedly save all the difficulties; but this is not the case: here we must show the truth of the thesis by means of rational explanations, that is to say, with concepts determined by the logic of language. And we will do so because we are stimulated by the certainty that the chosen path is the right one, that anyone who travels it, with a minimum of attention, will at some point be able to cross the metaphysical bridge that leads to the Spirit, to his own Spirit held captive by the Gods of matter.

Let us begin, then, at the beginning of the thesis. The Hyperborean Wisdom teaches that before the arrival of the Hyperborean Spirits in the material Universe, there lived on earth an extremely primitive hominid called PASU. Such a hominid, however, was POTENTIALLY called to fulfill an important function in the work of the demiurge: to be a "postor of meaning" in the world, a purpose that will be explained in detail later on. Here it is important to point out that the pasu HAD FAILED AS A SPECIES TO FULFILL ITS PURPOSE and, as happens in all cases in which evolution takes the wrong path, ITS FATE WAS EXTINCTION.

What miracle saved it from disappearing like the dinosaur or the dodo and instead accelerated its evolution until it became the master of the earth? Answer: the genetic contribution of an extraterrestrial race called, lately, "Hyperborea". But it is not only a question of "genetics", that is to say, of hereditary information: THE GENETIC MODIFICATION OF THE PASU WHAT HAS MADE POSSIBLE IS THE SPIRITUAL ASSEMBLY OF THE EXTRATERRESTRIAL BEINGS TO THE EVOLUTIONARY DEVELOPMENT OF THE MANU ARCHETYPES, THAT IS, TO THE EVOLUTION OF MATTER. This fact
The main one, which constitutes the core of the thesis, is called "White Betrayal" or "Betrayal of the Siddhas", in clear allusion to the extraterrestrial chiefs who directed the fall of the Spirits, produced a mutation in the plant and animal kingdoms of the Earth and, even today, control the planet from the Chang Shambala center.

As an effect of the betrayal of the Traitor Siddhas, three kinds of men appear on earth: the primitive hominid that from then on is called ANIMAL-MAN or PASU; the pasu that "possesses hyperborean lineage", that is to say, the pasu that has the POSSIBILITY of the captive Spirit manifesting in him, called VIRYA; and the HYPERBORNE SIDDHA, who can be either a Spirit "liberated" from captivity,

as one of the Ancient Guides, and who remains on Earth, in a place called Agartha, to fight the Enemy and consummate the final rescue of the captive Spirits.

The man of our days is, to a greater or lesser extent, a LOST VIRYA. That is to say: in him there is a double nature, divine and human, as the Gnostics of the first centuries of the present Era rightly affirmed, and which the Church reserved exclusively for an exponent of the "sacred race" of the Demiurge Jehovah-Satan. In fact, the double nature that the Church affirms that Jesus Christ possessed is, in reality, the natural condition of every virya, who PARTICIPATES in the absolute divinity of the eternal Spirit. To conceal this fact, and to prevent man from becoming God, the Church began by destroying the Gnosis with relentless persecution and continued by seizing the truth to apply it only to Jesus Christ. After Constantine's betrayal of the Gods of the Roman Empire, and the Council of Nicea and later, the Gnostic truth of the double nature of the virya was transformed into the dogma of the divinity of Jesus Christ. And every subsequent attempt to reveal this secret to men, from the Manichaeans and Cathars to Nietzsche and Hitler, was drowned in blood by the synarchic conspiracy of Judeo-Masonry, Judeo-Marxism, Judeo-Christianity, etc.

The primitive pasu was a phase in the evolutionary process of the Manu Archetype. It had reached that state after an evolution of millions of years that did not begin here but on another planet, which later divided into four parts and formed the moons of the Earth. What was the psyche of the pasu at the time of the coming of the extraterrestrials? Answer: It possessed a quite developed rational subject and an incipient sphere of preconsciousness with which it was not able to acquire "self-consciousness", that is to say, psychic individuality. It was precisely in this lack of individuality that the evolutionary failure of the pasu lay. In other sections it will be shown that the Demiurge proposed a purpose for the destiny of the pasu whose objective is twofold: the "microcosmic objective of the purpose" demands that the pasu develop the "sphere of consciousness" and convert the microcosm into an "autonomous entity", capable of "putting meaning into the macrocosm"; this objective also allows the "macrocosmic objective of the purpose" to be fulfilled: to produce culture. It is understood that the first objective, "to develop the sphere of consciousness" is particular and the second, "to produce culture", is collective.

The "lack of individuality", the "incipient sphere of preconsciousness", the natural and insurmountable animality, caused the failure of the microcosmic objective of finality; and such particular stagnation produced, consequently, the failure of the macrocosmic objective: the Pashu "cultures" did not progress in thousands of years.

On the other hand, it should be noted that, in a general sense, the pasu exhibited a highly developed gregarious instinct that allowed it to surpass in organization any other animal society BECAUSE IT WAS THE ONLY ONE CAPABLE OF CREATING A CULTURE. Without
However, because he was not totally individualized, he participated, together with other members of his community, in a kind of "group soul", or "egregore", endowed with a certain intelligence, but whose main motivation was DESIRE.

In short, the spiritual enchainment was perpetrated by the Traitor Siddhas so that the pasu could fulfill the double objective of its purpose: to develop the conscious subject and to produce culture. Why did they do this? What means did they use to do it? The answers to these and similar questions can be found in the following paragraphs.

This is, broadly speaking, the thesis that we develop here. Its apparent simplicity should not give rise to misunderstandings because, if we wish to transcend the mythical language and clarify the mystery, we would have to raise very complex questions. For example, let us consider the subject of the Spirit in chains: if we take the fall and captivity of the Spirit as a real fact, although very ancient, and we try to make it intelligible to a great extent, we must begin by asking: How is it chained to matter, to the ephemerality of life, to the becoming of nature, to the cycles of life and death, how is it chained, we repeat, an eternal Spirit to this illusion? Answer: First of all, we must affirm that the solution constitutes a terrible secret, known in the Hyperborean Wisdom as the "Mystery of A-mort and love". However, without pretending to fully reveal such a secret, we can make considerable progress on many data already known exoterically. We answer, then, that THE ETERNAL SPIRIT, WHICH IS AS POWERFUL OR MORE POWERFUL THAN THE DEMIURGO HIMSELF, REMAINS ENCHANTED "BECAUSE IT DOES NOT KNOW THAT IT IS".

How can this be possible? It is not difficult to imagine if we consider THAT THERE WAS AN ORIGINAL BETRAYAL, that is, the breaking of a trust or loyalty owed to each other by the members of the Hyperborean Race. If we have this external dynamic element, "the betrayal", we can then suppose that THE SPIRITS EXHIBITED A WEAK POINT IN THEIR COMPLEXION, A BACK, A HEEL OF AQUILES, ETC., BY WHICH THEY WERE DOMINATED. But, even so,
it is difficult to understand how such a transcendental event for the Spirit, the loss of freedom, the enchainment to matter and time, etc., could have happened WITHOUT IT KNOWING IT, neither then nor later, AND IT REMAINED LIKE THAT. And such difficulty in understanding it shows how far we are from Spirit, from our Eternal Self.

We reiterate that, in spite of the difficulties pointed out, it is possible to explain to a great extent the thesis and to apprehend intuitively the inexplicable by means of transcendental induction. To achieve such an objective is devoted the First Part of the "Fundamentals..." But, it is worth clarifying: it would not be possible to render intelligible the fact of the chaining of the Spirit to the evolution of the pasu, without a previous adequate description of the psychic structure of the pasu. This is what will demand more effort, although, since in each VIRYA there is still an important part of the pasu, its comprehension will not offer problems to the student.

THE NEED FOR AN ANALOGICAL MODEL OF THE HYPERBOREAN SPIRIT

Our purpose is, therefore, to demonstrate by means of analogies in what way the spirits were chained to matter WITHOUT KNOWING it and, especially, in what this "weak point" of the spiritual complexion consists.

But we must warn you that the hypothesis we present can only correspond to the case of a spirit who has ENTERED THE UNIVERSE, and has therefore placed himself at the level of rational quantification. We can know nothing about the form, or the mode of being of a Spirit SITUATED OUTSIDE THE MATERIAL UNIVERSE, and it would be a useless task to try to represent it. On the other hand, the model that we offer will help to imagine a member of the cosmic race, which

will, of course, be very different from what we are accustomed to see or conceive. Such a model will allow us to intuit how it was possible to deceive and defeat the Spirit WITHOUT HIM NOTICING IT, and why, afterwards, HE REMAINED WITHOUT KNOWING WHAT STATE HE WAS IN.

Since many of the "metaphysical foundations" presented in this book are based on the "model of the sphere", it is useful to clarify at the outset what can be expected from it and to what extent it reflects the reality of the Spirit. In this sense, we must say that in the conception of the Model, attention has been paid to the conceptual correspondence rather than to the merely formal one. In this way it is possible to achieve that the enunciation of qualities or properties of the Model CONNOTES qualities or properties of the Spirit.

The model of the sphere thus has a conceptual correspondence with the Hyperborean Spirit, which should allow a metaphysical intuition, which is neither sensible nor intelligible but gnostic, to effect the desired transition to the Spirit: this is what is to be expected from such a Model.

It will not be necessary, we suppose, to insist too much on the fact that the Spirit IS NOT SPHERE because the Model is; WHAT REMAINS INVARIANT IN THE CORRESPONDENCE IS THE TOPOLOGY AND NOT THE GEOMETRIC SHAPE: OF THE TOPOLOGICAL INVARIANT AND OF ITS PHYSICAL CONSEQUENCES WE ARE DEDUCE THE ANALOGICAL CONCEPTS. On the contrary, he who goes from the Model to the Spirit will transcend the spherical, will place himself beyond his entity, on the plane of absolute being, that is to say, in the Vril.

THE MODEL OF THE SPHERE

Let us consider, then, a HOLLOW SPHERE, of homogeneous substance. Topologically, it is a BILATERAL SURFACE: one side constitutes the inner spherical surface and the other the outer surface. Let us suppose now that such a hollow sphere represents an eternal Spirit BEFORE the fall. Each one of the infinite points of the INNER surface is a nucleus of absolute gnosis THAT LOOKS TOWARDS THE CENTER. At the center, at a point situated in the inner hollow space, all the LOOKINGS of the gnostic-points converge and a total synthesis of Wisdom is realized there. It can be said that in the center of the spiritual sphere there is an absolute I, which KNOWS every point of its being because it is precisely the synthesis of all these points. How does such a being ACT? By contracting or expanding its volume and applying its absolute Will in the inner space. If the absolute Self wills, it can contract the surface until it is almost confused with the central point; or it can expand it and create as much inner space as that of an entire universe; and if it wills, it can also ORGANIZE SUCH INNER SPACE and become a Pantocrator, as Abraxas once did. But the Spirit is not a Demiurge, it has no INTEREST IN STAYING IN THE WORLD OF MATTER AND ENERGY; it comes from the Unknowable and there it must return. How did it get to that demented world? By accompanying the race; by following the chiefs; by A-mort to it, perhaps.

But whatever the reason, the fact remains that the Spirit-sphere was then there. But he WAS NOT LIKE THAT, similar to a bubble, before

To "enter" the universe of The One: that is the HOSTILE way in which his nature adapted itself to the madness of that organized chaos. The essential hostility of the Spirit toward the material order of the Demiurge manifested itself in that "enclosure" with which the absolute Self "fenced" itself spherically. In the center of the sphere shone the flame of the absolute Self, which was contemplated from all points of the self; outside the sphere organized chaos, the madness of Abraxas, reigned everywhere. Towards there, then, the eternal Spirit did NOT LOOK, and this NOT LOOKING constituted its hostility.

Well, the latter is not quite true, for BY ONE POINT at least the Spirit looked outward. Yes, one point, a single point on the entire outer spherical surface, through which he observed its sphere. Yes, and this single point, why doubt it? turned out to be the "weak point", the origin of the fall.

Attention now: we will not say "why" it happened nor "how" it happened: it would be useless to pretend to explain the Mystery of A-mort with such a simple allegory. We will give, instead, a description of "what" happened to the Spirit-sphere. In such a "what" will be symbolized the idea of the fall of the eternal Spirit that will allow us to understand, finally, the enchainment to matter or, better still, the double nature of the virya.

In figure 1 a bubble of a very elastic material, e.g. rubber, is drawn. To the point K, LOCATED IN THE INTERIOR, is firmly welded a rope, which runs through a diameter (KH) and exits to the outside through the antipode, i.e. through the point perforation H. The rope has at its outer end an eye E through which it is possible to hook and pull.

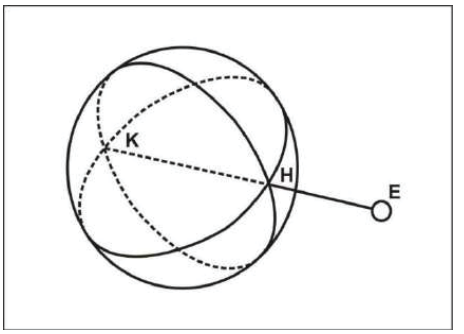

FIGURE 1

Assuming that the bubble remains in place at all times, what do we think will happen when it is pulled out from eye E? Undoubtedly, AT FIRST, deformation will occur: momentarily the spherical shape will be lost; the point K will "move closer" to the perforation H and the rubber bubble will "wrinkle from behind". But, IF SUFFICIENTLY PULLED ENOUGH, it will soon be seen THAT THE INSIDE BUBBLE BEGINS TO COME OUTSIDE.

Theoretically, if we continue pulling, we will get ALL THE INSIDE SURFACE TO TAKE THE PLACE OF THE OUTSIDE SURFACE and, consequently, THE OUTSIDE SURFACE WILL BE TRANSFERRED INTO THE INSIDE OF

BUBBLE. At the end we will obtain again the spherical shape BUT INVERTED: the surface that before was inside is now outside.

It is necessary to make an effort and fully imagine this process. To do this it is best to set initial chromatic conditions such as, for example, THAT THE BUBBLE IS RED ON THE OUTSIDE AND GREEN ON THE INSIDE. In this way it will be possible to imagine how the GREEN inner skin emerges through the orifice H and how, in the end, all the red color will have passed to the inside while the outer surface will have become totally green.

THE REVERSION OF THE SPIRIT PRODUCES ABSOLUTE DISORIENTATION

If we have been able to imagine the reversion of the bubble we can go a step further and suppose that something similar happened to the Spirit-sphere. Of course, in the Spirit there was no string to pull on. But THERE WAS AN INNER POINT WHICH "LOOKED" OUTSIDE, that is, A POINT WHICH MEETING
THE CONDITIONS OF "K" AND "H" SIMULTANEOUSLY. This point enabled the Traitor Siddhas to effect a reversion, in the Spirit-spheres, similar to that which we have imagined in the rubber bubble.

Let us now draw some conclusions. Let us consider the Spirit-sphere before the reversion; we must agree that when ALL (BUT ONE) of the infinite points of the inner surface "look" towards the center, such a state constitutes the NORMALITY of the Spirit-sphere. We have said that we were dealing with "gnostic points": this does not mean that the Wisdom of the Hyperborean Spirits is fragmented or pulverized in punctual units; the concept "gnostic points" is allegorical, proper to the Spirit-sphere, and inseparable from the geometrical concept of "surface" that we are using.

The "normality" consists, then, in that all the Gnostic points, except one, look towards the center of the sphere, where the absolute Self shines, the synthesis of the Spirit-sphere; the center is, strictly speaking, THE "CARDINAL POINT" OF THE INNER SURFACE. But to speak of "cardinal point" is to allude to an ORIENTATION: that is to say: THE CARDINAL POINT CONSTITUTES THE "ORIENT" OF THE INNER GNOSIS, THE SITE TO WHICH ALL DIRECTIONS, ALL RUMBOURS, ALL
THE SENSES. Only one point is disoriented, and it is disoriented by A-mort, by that need of It which is prior to the Origin and therefore incomprehensible.

On the other hand, the Spirit, when entering BY ORIGIN into the Universe of The One, does so as an "enemy"; therefore it adapts itself in the form of a Spirit-sphere and thus demonstrates its ESSENTIAL HOSTILITY.

We recognize, then, TWO NORMALITIES in the Spirit-sphere: THE INNER NORMALITY OR ORIENTATION and THE OUTER NORMALITY OR HOSTILITY.

The "betrayal" of the Traitor Siddhas was an operation effected upon the outer point of the Spirit-sphere. We may suppose, ONLY SUPPOSE, that the effect of such a

This operation produced in the sphere-spirit the belief that Her sphere was just in front of the outer point. But whatever the delusion or belief of the Spirit-sphere, the fact is that INSTANTLY its being was reversed, in a manner similar to that of the bubble in figure 1. Why did the Spirit-sphere react in such a way? What impelled its consciousness to disorient itself from the absolute I, to PASS by the outer point and be exposed to the determinations of the cosmic order? We can only venture another supposition: the Spirit-sphere acted correctly BUT OUT OF PLACE. That is to say, its reaction was undoubtedly appropriate THERE, IN THE UNKNOWN WORLD OF ORIGIN; unwisely carried out here, in the Universe of matter and energy, of the Consciousness-Time of the Demiurge, of the archetypal potency, it led the Spirit-sphere to a sad end. The defeat was consummated, then, IN AN INSTANT, WITHOUT FIGHT AND WITHOUT DEFENSE (the fights and the defense would come later).

The Spirit-sphere thus passed INSTANTLY FROM "BEING" TO "NOT KNOWING", FROM ABSOLUTE ORIENTATION TO ABSOLUTE DISORIENTATION OR CONFUSION.

THE "NORMAL" SPIRIT-SPHERE

In order to better understand the state of the Spirit-sphere after the fall, let us establish some precisions about its NORMAL constitution. To begin with, let us take as a reference the MATERIAL PLANE and let us agree that it is BELOW THE SPIRIT-SPHERE. Thus the "essential hostility" manifests itself as OPPOSITION to that plane (See figure 2).

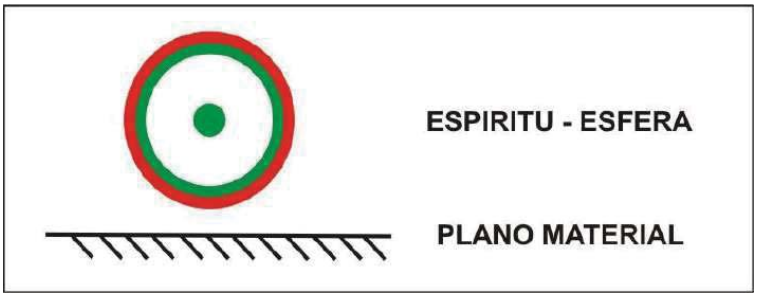

FIGURE 2

Having thus arranged the confrontation - absolutely free Spirit against absolutely determined or ordered material plane - let us now proceed to describe the NORMALITY of the Spirit-sphere.

As can be seen in the figure, we have drawn a SECTION of the Spirit-sphere in which the inner Gnostic surface is marked in green and the outer HOSTILE surface in red. If this is the initial situation of the drama of the Spirit, then the following principles apply:

First: the "body" of the Spirit, that is, the sphere, can be considered as composed of two layers or strata, of two superimposed films, which are in reality two FACES OR ROSTRES:

The outer surface, red, is the expression of the **TERGUM HOSTIS** or HOSTILE BACK; the inner surface, green, is the expression of the **VULTUS SPIRITUS** or SPIRITUAL FACE.

Second: According to the disposition of figure 2 the opposition or hostility is towards the "lower" material plane, a case that, analogically, has been represented with the sphere "above" and the material plane "below". It is evident, then, that the effective opposition is carried out by the lower half-sphere. For the purpose of reaching a deeper understanding, let us dispense for a moment with the upper half-sphere and consider only that part which exercises effective opposition to matter. (See figure 3).

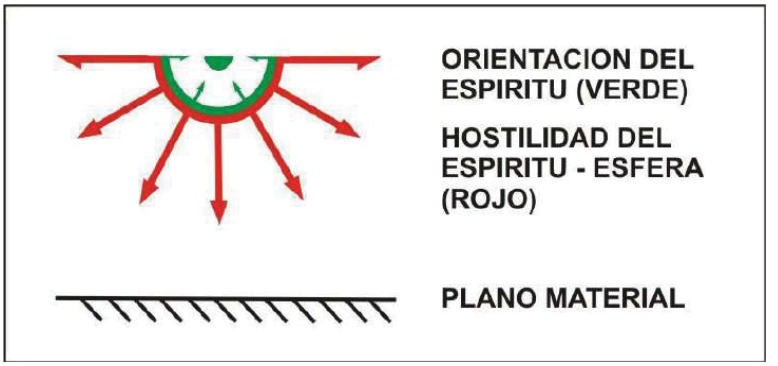

FIGURE 3

We can distinguish in figure 3 two opposite directions: the spiritual Face is oriented towards the cardinal point of the absolute Self; the hostile Back is opposed to the lower matter.

Placing ourselves alternatively in each of these points of reference we notice that: SEEN FROM THE MATERIAL PLANE, THE HOSTILITY OF THE SPIRIT IS SIGNIFIED BY "THE CONVEX"; SEEN FROM THE ABSOLUTE SELF, THE ORIENTATION OF SPIRITUAL GNOSIS IS SIGNIFIED BY "THE CONCAVE".

Third: The spiritual face is pure gnosis and its synthesis consists of an Absolute Self located in the center of the sphere.

The hostile back, therefore, IS NOT WISDOM IN ANY WAY. On the contrary, it is ONLY HOSTILITY JUST BECAUSE IT DOESN'T CONSTITUTE A KNOWLEDGE OF THE OUTER DECEPTION. The Sphere-Spirit has presented itself in the material Universe CLOSED UP ON ITSELF, TURNED AROUND THE SELF.

ABSOLUTE, AND SHOWING TO THE DEMIURGE "EVERYWHERE A BACK HOSTILE". But the Tergum, the Back, opposes the Demiurge not as contrary but as ADVERSARY because, it must be affirmed, THE SPIRIT-SPHERE IS A MORE POWERFUL GOD THAN THE DEMIURGE.

The Spirit-sphere as opposed to the material plane, as seen in figure 2, IS AS IMMUTABLE AS PARMENIDES' "BEING". Even the concept of the philosopher of Elea could be applied to the Spirit-sphere and say thus: the Spirit IS and what the Spirit IS NOT, IS NOT. In other words, in figure 2 we see: on the one hand, the Spirit-sphere, absolutely free, eternal and immutable: THIS IS WHAT THE SPIRIT IS; on the other hand, we see a world absolutely determined, temporal and phenomenal: THIS IS WHAT THE SPIRIT IS NOT. And, consequently, FOR THE SPIRIT, that which the SPIRIT IS NOT, DOES NOT EXIST, IS AN ILLUSION, that is, IT IS NOT. The only reality is the Spirit; only he IS. But the Demiurge IS ALSO SPIRIT; that is why he is the ADVERSARY. Hence it is necessary to distinguish between the Pantocrator and the world, i.e., between the God-former and the world formed by him; between the Demiurge and the ordered Universe. The latter form the material plane toward which the negation of the Spirit-sphere points: the material world is pure appearance, pure illusion, pure phenomenon, pure evolutionary process, pure contingency and accident; for the Spirit the world DOES NOT EXIST, it IS NOT. But the Demiurge IS and against him will be fought the fight for the return to the origin, for the recovery of the "primordial state" that we represent here allegorically with the spherical form.

Summarizing these principles, we can say that the Spirit-sphere initially possesses a green, inner, spiritual Face, which looks toward the Absolute Self, who is its gnostic synthesis, and that such "looking" constitutes the "normal orientation" of the Spirit. We also know that it exhibits a hostile, red, external Back, which opposes the material plane, and that such opposition is the "normal hostility" of the Spirit.

THE SPIRIT-SPHERE "REVERSED".

What could never have been achieved by the Demiurge or any other similar Demon, that is, the alteration of the Spirit-sphere, was achieved by the Way of betrayal. Indeed, it was other members of the Hyperborean Race, knowing all the secrets of the Spirit-sphere, who broke the principle of loyalty and precipitated millions of Spirits into the abyss. They, the Traitor Siddhas, revealed the secret of the "outer point" and made possible the deception and reversal of the Spirit-sphere. Such a situation has been depicted in Figure 4.

We see there that the Tergum or hostile Back has passed into the interior of the sphere, while the spiritual Face has become completely externalized, facing on one side directly the material plane.

FIGURE 4

The first thing one notices when observing figure 4 is the disappearance of the Absolute Self from its central position. The Hyperborean Spirit, it is worth clarifying, IS NOT A SIMPLE BEING. It must be remembered that we are talking about the member of a cosmic race and not a mere incorporeal phantom. Moreover, if it were simple, it would be useless to try to describe it: it would be enough just to designate a name. This is not possible, and that is why we have represented it as Spirit-sphere, which, of course, is not simple: we already know its spherical body, the "tergum hostis" and the "vultus spiritus". The latter, the spiritual Face, is the WISDOM itself, and on it depends the Absolute Self, which, after the reversion, has disappeared from the center.

The spiritual Face is not simple either, since we have supposed it to be extensive, that is, as an "inner spherical surface", but instead it is homogeneous, ALL WISDOM. Such spiritual homogeneity is concretized in the Absolute Self, which is an expression of the absolute synthesis with which the spherical Spirit unifies and gathers in a single central point. To express the unity of the spherical Spirit and its central synthesis, in a figurative sense, we suppose that the representative surface is composed of points that "look" towards the center and synthesize there, in a single cardinal point: the Absolute Self.

Now, after the reversion, the "gnostic points" no longer "look" inwardly towards the center of the sphere, but in a completely opposite and external direction.
What has happened to the Absolute Self now? Does its "disappearance" mean its extinction; the breakdown of the synthetic unity of Wisdom? Strictly speaking, these and other questions that could be proposed are reduced to only one: IS THERE ANY POINT EXTERNAL TO THE SPIRIT-SPHERE THAT CAN BE "SEEN" SIMULTANEOUSLY BY EVERYONE?
THE GNOSTIC POINTS OF THE SPIRITUAL FACE? It is understood that this question, as well as any other similar one, including the two proposed in the first term, MUST BE ANSWERED AFFIRMATIVELY, otherwise the "Absolute Self" WOULD NOT BE ABSOLUTE. The character of "Absolute" comes to it because it is the absolute synthesis of spiritual gnosis; its fate, figuratively speaking, is linked to the unity of Wisdom, and if the former is extinguished, the latter must also be extinguished, that is to say, it must die. But the Spirit-sphere is immortal and its Self an Absolute Self.

However, if the answer MUST BE AFFIRMATIVE, if there is indeed an external point to which the Absolute Self has moved after the reversion, it is worth asking, in turn, where is it? or better, where CAN there be an external cardinal point that simultaneously receives all the gazes of the gnostic points?

To approach the answer, let us take into account the following: in the NORMAL Spirit-sphere (Figure 2) the "glances" of the gnostic points towards the Absolute Self were equivalent to PROJECTIONS of the points of the inner spherical surface on the central point; inversely, it could also be said that FROM THE ABSOLUTE SELF it is possible to see ALL THE POINTS of the spiritual Face, that is: FROM THE CENTRAL POINT of the sphere it is possible to PROJECT a radius1 towards each of the points of the inner spherical surface. Let us now consider, with this same criterion, the Spirit-sphere after the reversion (Figure. 4). The point sought must be such that the projection of ALL the points of the outer surface of the sphere converge upon it. However, it is evident at first sight that the normal projection of all exterior points does not converge, but diverges in all directions, i.e., isotropically. But we can more rigorously verify this assumption if we examine two gnostic points, A and B, as close as we wish to each other, and measure the distance between each projective VECTOR or "gaze" to the Absolute Self. Figure 5-a shows that in the "normal" Spirit-sphere the "glances" converge toward the Absolute Self at the center, i.e., the vectors "come closer and closer together" as the distance to the center shortens.

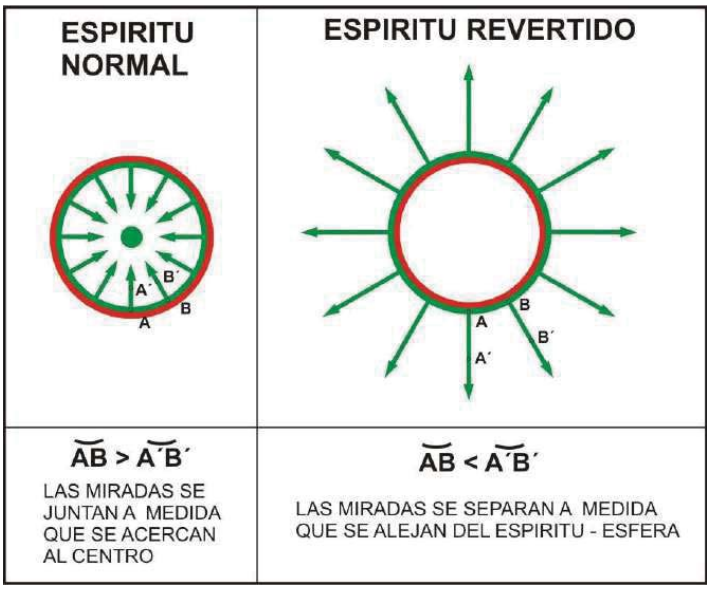

FIGURE 5 (a and b)

On the contrary, the "glances" coming from the outer points, in the "reversed" Spirit, tend to "move further and further apart from each other" as they move away from the spherical surface. What does this tell us? To begin with: that the outer point of

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1 or "radian vector", i.e., a vector whose modulus is equal to the radius. ALL the gnostic points, i.e., the surface

convergence CANNOT BE NEAR the spherical Spirit, since the "glances", i.e., the projective vectors, are separated from each other in all directions. But HOW FAR such a point can be is not so evident, since, if we project ALL the glances, that is, if we consider the complete projection of the spherical surface, unlimitedly in every direction, WE WILL ENCOMPASS THE ENTIRE COSMIC SPACE. Where, then, is the outer point of convergence? Answer: IN INFINITY. For example: if we consider only four gnostic points I, II, III, and IV, as shown in Figure 6, SITUATED IN OPPOSITE PARTS of the spherical surface, and we project them unlimitedly in the direction of four arbitrary reference points N, S, E and W, WE CAN ASSERT THAT THESE PROJECTIVE VECTORS WILL COINCIDE AT THE END OF THEIR TRAJECT IN A SINGLE
COMMON POINT LOCATED IN INFINITY. But there is more: if, in the same way, we project ALL the gnostic points, that is, the entire spherical surface, unlimitedly towards ALL possible directions, they will end up meeting equally in a single infinite common point or "POLE". In figure 7 a similar point (violet) has been represented. To it arrive the infinite vectors that start from the infinite gnostic points of the Spirit sphere; in the figure we draw only sixteen of the infinite vectors: the infinite POLE is, strictly speaking, the same "extreme point" of each one of the vectors.

FIGURE 6

Naturally, it is not possible to construct a scheme of the Spirit-sphere, as in figure 5-b or 6, in which the infinite vectors are drawn IN ALL THEIR INFINITE EXTENSION, up to the extreme coincidence of figure 7; nor would it be possible to represent only some of them: A SINGLE VECTOR WHOSE MODULE, OR EXTENSION, IS INFINITE SURPASSES THE DIMENSIONS OF ANY
GRAPHICAL SCHEME. We can however AGREE ON A REDUCTION of the dimension of the vector so that it can be represented within the frame of the diagram: FOR THIS WE NEED ONLY REMEMBER THAT THE EXTREME POINT OF THE VECTOR IS ALWAYS THE INFINITE POLE.

FIGURE 7

Now then: if we draw infinite vectors of, for example, one centimeter of module, in a scheme like the one in figure 4 (or 5-b, or 6, etc.) and we mark the end of each one of them with a violet point, representing the infinite pole, WE WILL PROVE THAT ALL THESE POINTS FORM A VIOLET CIRCLE,
outside the Spirit-sphere and one centimeter away. A similar scheme is shown in Figure 8, although for the sake of clarity only sixteen vectors have been drawn. It thus turns out that the "infinite pole", represented in the finitude of the graphic scheme, is equivalent to an "external circle" to the reversed Spirit-sphere: it is what we call the INFINITE POLE EXPANDED. But we must not forget that the scheme ONLY SHOWS A SECTION or CUT OF THE SPIRIT-SPHERE: in space, that is, considering the three dimensions of the sphere, the infinite vectors that start from each "gnostic point", if they also have an agreed module of one centimeter, for example, WILL FORM WITH THEIR EXTREME POINTS (VIOLET) A VIOLET SPHERE,
external to the Spirit-sphere and one centimeter away.

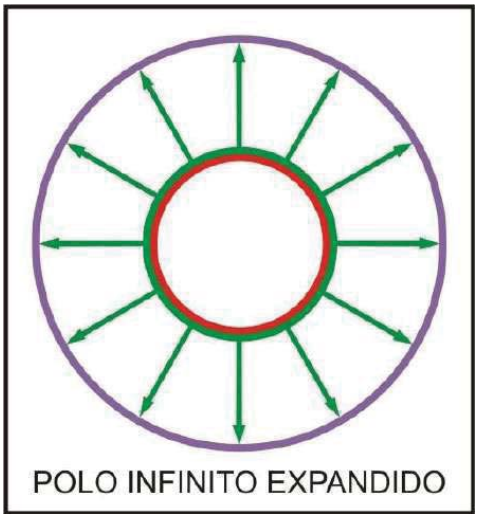

FIGURE 8

The time has come to draw a conclusion. We now know that after t h e reversion (Figure. 4), the "gazes" of the gnostic points effectively converge on a single external point, similar to what happened in the normal Spirit when all the gazes pointed to the central point or Absolute Self.

But such an external point is in the infinite, as we have seen. Does this mean that the synthesis of the spiritual Face is also realized there and an Absolute Self is formed? Yes, it does. But to avoid confusion, we will call this external Self "Infinite Self".

The natural questions that follow from such a conclusion are how, if finally the Spirit-sphere succeeds in synthesizing an external I, does this same I not "become conscious" of its reversed state? and why did we say that, after the reversal, the Spirit-sphere went from BEING to NOT KNOWING, from orientation to disorientation, misdirection and confusion? It is not difficult to give an answer to such questions; but a previous reflection is required. In truth, the reason why the Infinite Self is ignorant of its situation is closely related to the reason why we have not been able to represent the "infinite pole" in the scheme of figure 8: the relation of incommensurability that the finite has with the infinite when the infinite appears as the extreme or "limit" of an unlimited distance. If the infinite is at the end of a distance it must necessarily surpass ALL that is finite. That is to say, BETWEEN the Spirit-sphere and the Infinite Self, the world of finite entities must be COMPLETE. Or, in other words, the Infinite Self surpasses BY INFINITY the world of finite entities; it is as if, in figure 8, ALL THAT IS FINITE were between the green circle (Spiritual Face) and the violet circle (infinite pole); let us remember that in figure 2 we represent the "lower material plane" BELOW the reversed Spirit-sphere only for the sake of expository convenience, but that in reality this plane, or "world in the finite entities," SURROUNDS THE REVERSE SPIRIT EVERYWHERE: and to that world the Spirit-sphere is essentially opposed.

ABSOLUTE DEFINITION OF THE " HYPERBOREAN STRATEGY".

Now, "the world of finite entities", which we have just identified with the "material plane", is the world "shaped" or "ordered" by the Demiurge. Its characteristic is the ARCHETIC ORDER that follows matter at the impulse of the temporal influence of His Consciousness: it is what in Tibet they call Great Breath but which we prefer to call Time. Such an ARCHETIC ORDER conditions and determines every being in its being or its becoming, that is to say, in its FINITUDE. This is to be understood as follows: a universal Archetype is an "idea" thought by the Demiurge and sustained by him, in a sort of cosmic memory, on the "archetypal plane" but Archetypes are not mere static images, models, molds or paradigms, fixed in eternity, but, on the contrary, they constitute germs provided with a powerful evolutionary impulse; This impulse comes from the Breath of the Demiurge and, at its pace, these archetypal germs mature and unfold IN MATTER, trying to realize their final perfection. This perfection, which is already in a potential state from the beginning of evolutionary development, is called ENTELEQUIA and is, strictly speaking, the Archetype itself. The entelechy is that which is folded or potentiated in the Archetype and which, as germ, the latter actualizes after its unfolding; therefore, although the entelechy is the final perfection to which evolution aims, it is also placed in principle as potency of the universal Archetype, as initial perfection: there is thus formal coincidence between the universal Archetype and its entelechy.

Archetypes are universal. What constitutes the individuality of any particular entity on the material plane is the actualization of the MONADS, which come from the first emanation of the Demiurge and which are impelled to evolve following the ORDER IMPOSED IN MATTER BY THE PLANNED DEVELOPMENT.
OF THE UNIVERSAL ARCHETYPES. That is to say that evolution develops according to cosmic Plans, which in reality are powerful Archetypes called "Manu". The monads are impelled to evolve according to these Plans being totally determined during their journey of "descent" and "ascension" from matter or "lower planes". Thus, monads can constitute a simple entity, i.e., one that expresses the evolution of a single Archetype, or a composite entity, made up of the combined action of multiple Archetypes. The human monad in particular, the pasu monad, follows in its last stage, properly human, the archetypal DIRECTION of a Manu Archetype.

However, as we shall see later, certain Archetypes can affect man with singular violence and even become dominant. If they are Archetypes of the microcosm, that is, of the physiological structure of the human body, they are called "personal collective Archetypes"; if they are Archetypes of the macrocosm, or Universe of the One, they are called "universal collective Archetypes" or "psychoid Archetypes". But in any case, the development that these Archetypes carry out ON MAN trying to concretize his entelechy is called "PROCESS": the PROCESS is the act by which the Archetype manifests itself to man, emerges, and, nourishing itself with its own energy, seeks to attain the entelechy.

The finitude of entities is thus determined by the entelechy of the universal Archetypes and, therefore, it must be understood that all finitude is a perfection since, of course, all perfection is an entelechy.

THE ARCHETIC ORDER implies then the finiteness of entities, their absolute determination. But, "beyond the world of finite entities", is situated the Infinite I of the reversed Spirit-sphere, what is beyond such a world, what does the infinite mean here with respect to the finite: imperfection and indeterminacy. Indeed, if FOR THE ARCHETISTIC ORDER the finite constitutes a perfection, then the infinite is the unfinished or imperfect, or, in any case, the indeterminate. THIS SEEING THINGS IN FAVOR OF, OR "FROM", THE ARCHETISTIC ORDER. For, SEEING THINGS
FROM THE INFINITE, it follows inversely that THE ARCHETISTIC ORDER IS THE ILLUSORY AND NON-EXISTENT: THAT WHICH LACKS ETERNITY. Hence its continuous
The infinite, on the other hand, IS A REFLECTION OF THE ETERNITY OF THE SPIRIT: THAT IS WHY IT SPILLS OUT "MORE AND MORE". The infinite on the other hand IS A REFLECTION OF THE ETERNITY OF THE SPIRIT: THAT IS WHY IT SPILLS "MORE BEYOND" THE WORLD OF FINITE ENTITIES; and "beyond" also the transcendent temporality of entities.

Thus we see that the fact that the Infinite Self is "beyond the world of finite entities" implies an "absolute indeterminacy" with respect to the archetypal determination of entities, an "absolute imperfection" with respect to all entelechy, and a "reflection of eternity" with respect to the temporal fluidity of the archetypal evolution in which entities consist. Consequently, it follows that that which for the Demiurge constitutes an ABSOLUTE ORDER is for the reversed Spirit-sphere an ABSOLUTE DISORDER.

But the reversed Spirit-sphere IS ESSENTIALLY OPPOSED TO THE MATERIAL PLANE, and, being that such a plane stands between him and his Infinite Self, will it not also oppose his own self, situated "beyond the material plane"? Yes. And at this point we can give an answer to the pending question: THE REVERSED SPIRIT-SPHERE IGNORES HIS SITUATION BECAUSE BETWEEN HIM AND HIS INFINITE SELF THE ABSOLUTE DISORDER OF THE "ARCHETYPAL ORDER" OR "MATERIAL PLANE" INTERPOSES; THE REVERSED SPIRIT IS ESSENTIALLY OPPOSED TO SUCH "ORDER" AND, SUCH OPPOSITION, CREATES A BARRIER OF INCOMMUNICATION WITH HIS OWN INFINITE SELF WHICH LIES "BEYOND THE MATERIAL PLANE"; ON THE OTHER HAND THE INFINITE SELF, FROM THE INFINITE, ONLY "SEES" THE SUPREME ILLUSION OF THE ARCHETYPAL ORDER, BY "LOOKING" INTO THE SPIRITUAL FACE.
Such is the drama of the reversed Spirit that is called: STRATEGIC CONFUSION.

Here is a fundamental concept of the Hyperborean Wisdom. The state of the reversed Spirit-sphere IS NOT, in fact, IRREVERSIBLE: it is always possible to recover the NORMAL state of figure 2: ANY WAY OR METHOD THAT ALLOWS TO REVERSE THE REVERSION OF THE SPIRIT-SPHERE, THAT IS TO SAY, THAT ALLOWS THE LATTER TO REGAIN ITS NORMALITY, IS A.
"HYPERBOREAN STRATEGY". Inversely, it is said that if the reverted Sphere-Spirit remains in ignorance of his situation, he suffers from "STRATEGIC CONFUSION".

The objective of a HYPERBORNE STRATEGY is thus the NORMALITY OF THE SPIRIT. This objective involves the pursuit of two goals.

ONE: to recover the ESSENTIAL HOSTILITY, to make the hostile Back or Tergum hostis manifest AGAINST the material plane. As will be explained in another section, the manifestation of the essential hostility of the Spirit in the microcosm of a virya is called FUROR BERSERKR.

TWO: to achieve the REORIENTATION of the spiritual Face toward THE ONE CENTRAL POINT OF THE ABSOLUTE SELF. With respect to the second goal, "strategic reorientation," it is worth noting the differences between the Absolute Self and the Infinite Self. The Absolute Self, the self of ABSOLUTE ORIENTATION, is equivalent to a SINGLE CENTRAL CARDINAL POINT, i.e., TO A SINGLE DIRECTION TO THE
"GLANCES" OF THE GNOSTIC POINTS. The Infinite Self, the Self of ABSOLUTE DISORIENTATION, is equivalent to INFINITE CARDINAL POINTS, that is, TO INFINITE DIRECTIONS FOR THE "LOOKS" OF THE Gnostic POINTS.

BETRAYAL AND SPIRITUAL ENCHAINMENT

We have had occasion, up to this point, to study in some detail the state after the "betrayal" in which the sphere-spirit was left. We now know that, after "operating" upon the single point of external consciousness (`H` - figure 1), a reversion of the spherical body took place, which externalized the spiritual Face and projected the synthetic "I" to infinity. The sphere-spirit then passed into a state of "ABSOLUTE DISORIENTATION" or "STRATEGIC CONFUSION" in which it is impossible for it to "become conscious" or to notice its loss of consciousness.

But the "betrayal" of the Traitor Siddhas was consummated TO SERVE A SPECIFIC PURPOSE: THE ENCHAINTMENT OF THE SPIRIT-SPIRITS TO THE PLANE. MATERIAL. We return, then, to that question with which we presented the analogical model of the Spirit-sphere: "how is it chained to matter, to the ephemerality of life, to the variations of nature, to the cycles of life and death, how is it chained, we repeat, an eternal Spirit to that illusion?" Now that we know, analogically, that it is a Spirit, let us explain how it could be chained to matter.

First of all, there is a question that must be elucidated beforehand, and which can be posed as follows: Why did the Traitor Siddhas wish to enchain the Sphere-Spirits, members of their own race, to the Universe of the One? Let us remember that in the Introduction we already advanced WHAT THE DEMIURG wanted the chaining of the Spirits for: for the pasu to fulfill the double objective of its purpose: to achieve the "microcosmic autonomy", that is, to reach the human entelechy; and to be a "bidder of meaning", "producer of culture". But the Traitor Siddhas? what did they intend with it?

Needless to say that such a question is extremely thorny and that the most we can venture is the repetition of some traditional concepts of the Hyperborean Wisdom. In principle, it is affirmed that the Traitor Siddhas "HAD NO PARTICULAR INTEREST IN LOSING THE SPIRITS" but that these were "THE MEANS THEY USED TO FORGE A PLACE FOR THEMSELVES IN THE MATERIAL UNIVERSE OF
Why did they need to settle in such a nefarious place? This is a question to which it is already very difficult to answer PRECISELY because it asks about the spirits BEFORE the origin.

As we have repeated many times, nothing can be affirmed, except by way of supposition, about the original world of the Spirit, which we qualify as unknowable; for the same reason the Hyperboreans never speak of God, in the full sense, and prefer to refer to spiritual chiefs, great guides or avatars. According to the Hyperborean Wisdom, ONLY NORMAL SPIRITS, that is, strategically oriented, HAVE A TRUE CONCEPT OF GOD. For any other spiritual state outside of normality God is unknowable, he is beyond the origin, an origin that was lost by spiritual disorientation, and that is why he is simply called The Unknowable. Renouncing, then, beforehand to inquire about the origin, the Hyperborean Wisdom is clearer about what happened IN THE BEGINNING: "THE HYPERBORNE RACE (of the Sphere-Spirits) ENTERED THE UNIVERSE OF THE ONE (i.e.: "THERE A DISPUTE BETWEEN THE CHIEFS AROSE: SOME PROPOSED TO REMAIN, EVEN IF IT WOULD BE NECESSARY TO MAKE AN ALLIANCE WITH THE DEMONS; OTHERS, ON THE OTHER HAND, URGED TO START THE RETREAT AND LEAVE THAT HELL, EVEN IF IT WOULD BE NECESSARY TO FIGHT". "NO AGREEMENT WAS REACHED AND FINALLY THE CHIEFS DECIDED TO DIVIDE INTO TWO GROUPS". "LUCIFER AND MANY CHIEFS WHO WISHED TO FIGHT AND LEAVE TOOK THE LEFT-HAND PATH; RIGDEN JYEPO AND THE REST OF THE TRAITOR SIDDHAS TOOK THE RIGHT-HAND PATH. "THE TRAITOR SIDDHAS ALLIED THEMSELVES WITH JEHOVAH-SATAN (SANAT KUMARA) AND HIS DEMONS AND FOUNDED THE OCCULT HIERARCHY OF THE EARTH; THEN THEY BUILT CHANG SHAMBALA AND DEFINITELY UPSET THE EVOLUTIONARY PLAN THAT DROVE THE BREATH OF THE SOLAR LOGOS; THIS LAST INFAMY IS REPRESENTED IN THE OCCULT SYMBOL OF CHANG SHAMBALA: THE KALACHAKRA KEY." "FOR THE PURPOSE OF TRANSMUTING INTO

IN A CERTAIN WAY THE ARCHETYPAL ORDER, THE TRAITOR SIDDHAS NEEDED TO CHAIN THE HYPERBOREAN SPIRITS TO THE EVOLUTION OF AN ANIMAL-MAN CALLED PASU". "THAT IS THE REAL REASON FOR THE BETRAYAL: UTILIZATION." "FINALLY A GREAT PART OF THE RACE WAS CHAINED TO THE PAIN AND SUFFERING OF KARMA; ONLY A MULTITUDE OF FEMALE SPIRITS WHO COULD NOT BE DECEIVED REMAINED FREE." "THEY WERE THE ONES WHO CALLED LUCIFER TO COME TO THE AID OF THE CAPTIVE SPIRITS." "LUCIFER RETURNED TO HELL OUT OF LOYALTY TO HIS COMPANIONS." "AND TO SAVE THEM HE GAVE THE GRAAL TO THE SIDDHAS OF AGARTHA: TO DIVINIZE THE HYPERBOREAN LINEAGES AND GUIDE THE VIRYAS TO THE SPIRIT AND, FROM THE SPIRIT, TO THE ORIGIN". "THE SIDDHAS OF AGARTHA HAVE SINCE BEEN KNOWN AS: LOYAL SIDDHAS".

The Hyperborean Wisdom does not tell us much more, but, in any case, we have already stated the motive of the Traitor Siddhas: they needed to chain the Spirits in order to use them in the evolution of the pasu. This motive, which we have already explained on several occasions, was going to bring into play a colossal display of infernal imagination and ingenuity and, of course, of incredible wisdom. The Traitor Siddhas, in effect, were able to understand the evolutionary Plan of The One and MODIFY it, rivaling it in the search for the most effective ways to concretize the absurd and vain entelechies. But the brilliance of so much intelligence was nevertheless tarnished by an incomprehensible passion, to the production of which the infernal material regions to which the members of the Hyperborean Race had descended were perhaps not alien. If the latter were true, then perhaps the betrayal was the effect of a kind of madness previously unknown to the Hyperboreans.

In any case, whatever the origin of the madness, what is certain is that passion was present from the beginning in the acts of the Traitor Siddhas. This is especially evident in the "system" invented at first to modify the pasu race and to ADAPT IT TO THE SPIRITS to be enchained, but which was then used "whenever necessary" to "accelerate the evolution of mankind": such a system consists in producing, with the aid of a sort of most advanced ARCHETISTIC ENGINEERING, an entelechial human body or "prototype manu"; such bodies are animated by the same Traitor Siddhas who, thus incarnated, perform all sorts of deeds confused among common human beings. In this way, in the course of millennia, they have systematically intervened in the differentiation and genetic selection of every human race or sub-race. They have been the ones who forged the hybrid structure of the virya, genetic mixture of pasu and Hyperborean Divine, and they did it with the clear purpose of creating a suitable vehicle for the incarnation of the reverted Spirits.

The obvious question, no doubt, is: the Traitor Siddhas being members of a spiritual Hyperborean Race, and having declared, as we have done, that they created "entelechial human bodies" to animate them and act among men, what is the true "hyperborean" contribution that they have introduced in the pasu? Answer: THE MINNE. That is why we said above that all the work of the Traitor Siddhas denotes a great passion: without passion there would have been no "memory of blood", hyperborean inheritance properly so called. If only the genetic contribution of the Manu prototype had intervened in the mating between the extraterrestrial beings and the terrestrial Pasu beings, the mating of the SPIRIT SPIRITS-SPHERE WOULD HAVE BEEN IMPOSSIBLE. This

This terrible statement means that in the system invented by the Traitor Siddhas to chain the Spirits, PASSION WAS AN ESSENTIAL INGREDIENT.

Passion permeates all the work of the Traitor Siddhas, but it is, of course, in the sexual contact that they have assiduously made with the human race that it manifests itself most clearly, and the proof is in the fact that today the pure type of pasu has practically disappeared: this demonstrates the "great activity" of the Traitor Siddhas in the sphere of procreation. A great part of humanity today possesses "Hyperborean Lineage", that is to say, blood memory, and thanks to this the spiritual chaining is more numerous than ever. The success of the system thus seems to be complete.

We will now give the key to the system, a key that will allow us to understand later important aspects of the chaining method. As it is an operation of high sexual magic, its detailed description would be excessively extensive, so we will limit ourselves to summarize everything in one concept; THE "GENETIC KEY" OF THE KARMIC SYSTEM OF SPIRITUAL CHAINING RATES IN THE FOLLOWING PRINCIPLE: WHEN THE MANU MATES SEXUALLY WITH MEMBERS OF THE HUMAN SPECIES, WITH THE OBJECT OF FOUNDING A LINEAGE FROM WHICH PEOPLES OR RACES ARE TO DESCEND, HE ACTS SECRETLY DURING THE MAITHUNA2 BY CONCENTRATING HIS WILL ON EMBODYING, IN HIS SPOUSE, AN IMAGE OF THE ORIGIN OF THE HYPERBOREAN SPIRIT; THUS THE "MEMORY OF THE ORIGIN" IS CONSTITUTED IN THE BLOOD MEMORY, WHICH IS AN AUTHENTIC PERPETUAL INHERITANCE OF THE TRAITOR MANU-SIDDHA; AND IT IS EMBODIED IN THE BLOOD AND NOT IN ANY OTHER SUBSTANCE BECAUSE THE "EMBODIMENT FORCE" USED IS PASSION: PASSION IN THE MAITHUNA OR, IF YOU WILL, LOVE.

The key to the system consists, then, in capturing an image of the Origin in the blood of the pasu, by which the latter acquires a divine inheritance and becomes a virya. It should only be reiterated that such a donation has no kindly character, but aims at the enchainment of the reverted spirits, an operation which we shall see later on how it is concretized. It can be considered, for the sake of clarity, that the embodiment of the "Symbol of the Origin" is the first part of a two-stage plan, the second of which would be the actual enchainment. The creation of the Minne would thus have the sole object of facilitating, we shall see how, the link of the Spirit with matter; that is why the embodied image of the Origin must be intimate and secret, necessarily unconscious. Apart from the object for which it was created, the Traitor Siddhas are not interested that the "memory of blood" is really remembered and, in the practice of their Karmic system, everything is oriented to prevent anyone from ever gaining access to the image of the Origin. It was precisely the offensive action of Lucifer, by depositing the Grail on the material plane, that made it possible for man to remember "that he is not from here" and his lineage was henceforth divinized.

Finally, it should be noted that the "White Betrayal" of the Traitor Siddhas produced consequences in OTHER WORLDS, of which contemporary man has not the slightest idea of their existence. In THOSE WORLDS were also chained eternal spirits, giving rise to LIFE FORMS WHOSE EXISTENCE IS INCONCEIVABLE TO CURRENT SCIENTIFIC MENTALITY. These beings, which
are also VIRYAS, inhabit other MACROCOSMIC SPACES OF SIGNIFICANCE, which will be discussed in the article "E" of the subsection "The Virya

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2 MAITHUNA: Sanskrit word meaning "sexual act".

Awakened". The lack of knowledge about such "worlds" is so great that in the development of the present book of "Fundamentals of the Hyperborean Wisdom" we have to refer almost exclusively to the spiritual enchainment ON earth and IN this historical stage of the end of the Kaly Yuga. But it should not be forgotten at any moment that such an exposition needs to be further complemented with a complete, poly-dimensional vision of the phenomenon of the "spiritual enchainment", a vision that will only be possible to experience if one accesses the "Hyperborean initiation of the pure blood".

FRACTION OF A STORY BY KURT VON SUBERMANN

In our popular novel "The Mystery of Belicena Villca", book four: The History of Kurt Von Süberman, chapter eleven, alludes to the Mystery of the spiritual enchainment in a paragraph that is worth remembering here. In this work, in fact, the young Kurt Von Sübermann goes with his father, a childhood friend of Rudolph Hess, to a party at the Chancellery of the Third Reich. There he is introduced to the Führer who proceeds to make startling revelations. The full transcript of this paragraph is given below:

...VIII - The end-of-school ceremony took place, together with other schools, in a large festival, with mass parades of the Hitler Youth, culminating in the Berlin Stadium. There the top brass of the Third Reich, headed by the Führer, established direct contact with the youth by means of speeches and proclamations.

Dad had come from Egypt especially to attend the graduation, having been invited by Rudolph Hess to attend a party to be held that evening at the Chancellery. This would be, in my opinion, the long-awaited opportunity to clarify many unknowns.

At 10 o'clock in the evening we climbed the marble stairs of Wilhemstrasse 77. Father, elegantly dressed in a jaquet, and I, in the uniform of the Hitlerjungen, were not out of place among the large crowd that already filled the great Hall of the Eagle, forming roaring huddles of voices and laughter. We crossed the hall in the direction of the gigantic carved marble fireplace, looking for Rudolph Hess, while over our heads a chandelier of colossal dimensions poured torrents of light, softly muffled by thousands of pieces of Baccarat crystal. I had never seen so many distinguished and important people together. All the leaders of the New Germany were there: Dr. Goebbels, Marshal Göering, Reichführer Himmler, Julius Streicher,
... In a secluded corner we distinguished a group consisting of Rosenberg, Rudolph Hess and Adolf Hitler. Dad, fearing to interrupt a reserved conversation, instructed me to wait a few steps away, while we drank a glass of champagne that solicitous waiters had brought us.

After a moment Rudolph Hess noticed us and after exchanging a word with the Führer, he approached us smiling.

- How are Reynaldo, Kurt? - he said. - Come, I will introduce you to the Führer.

It was the first time I had seen Adolf Hitler up close, a rare honor for a foreign student, and although I had come prepared, knowing that the Führer would be at the party, it had not occurred to me that we would be introduced.

- Adolph: Baron Reynaldo Von Sübermann," said Rudolph.

The Führer greeted Papa by shaking his hand effusively, but without uttering a word.

- Mein patekind Kurt Von Sübermann - continued Rudolph - fresh graduate of NAPOLA, pilot and polyglot soldier, future OSTENFUHRER of the WAFFEN - SS.

I couldn't help but blush at the laudatory presentation of the Hess taufpate.

The Führer stretched out his hand as he stared into my eyes with an icy stare. I felt an electric current run down my spine as a kind of stomach vacuum almost howled at my navel. It was a sensation of an instant, but of terrible effect.

That look and the touch of the Führer's hand had worked like an acidic agent in a bucket of milk, breaking down and dissolving my state of mind. It was an instant, I repeat, a single instant in which I felt myself explored from within.

Once he had pulled himself together, I noticed with surprise that - unusually for him - an enigmatic smile appeared on the Führer's face.

- From Egypt, eh? - said Hitler, "I love Egypt, a wonderful land which fascinated Napoleon and which has produced an invaluable comrade like Rudolph. Rosenberg, who by this time had already been introduced, watched the scene with an amused expression.

- Seeing you, young Kurt," Hitler continued, "I see that it is no coincidence about Rudolph. Egypt is really a "Center of Spiritual Force"; the enigma of the Sphinx is still valid. You are the proof - he took Rudolph Hess and me by the arm each - that a Higher Order guides the destiny of Germany. Two German-Egyptians, who have breathed the Gnostic effluvia of Alexandria and Cairo, led by the Unknown Superiors here to place your great spiritual capacity at the service of the National Socialist cause.

Seeing you," continued the Führer, "I understand how sacred is the task we have taken upon our shoulders in founding the Thousand Year Reich. Our cause is not only the best ideal for which a German can live and die, it is also the cause of the freedom of mankind, of the struggle to save the world from the dark forces, of the final fight against the elementalwesen (demonic elemental beings) ....

Rosenberg and Papa nodded their heads at each statement of the Führer, who continued to pour out mystical concepts without allowing anyone to interrupt his monologue. I was distracted by the strange power I had experienced when greeting the Führer. A powerful Force emanated from Hitler, I did not know whether voluntarily or spontaneously, and I wondered if this charisma had not been acquired by means of

some secret technique, some hidden knowledge that a privileged few could access.

- So tell me, young Kurt, who are the ultimate enemies of Germany?
Who are we fighting against? - Hitler asked, addressing me.

I reacted to the unexpected question with the despair of having neglected a part of the conversation. Three pairs of eyes of Rosenberg, Hess and Dad were on me waiting for the answer. However, what I had managed to hear was enough for me as the answer sprang by itself from the depths of my unconscious.

- The enemy is only one," I said categorically, "it is Jahveh-Satan. I answered intuitively and so firmly that there was no room for rectification. I looked at Dad, who instantly became livid, and at the others, and I saw the surprise portrayed on all their faces.

- Very good, young Kurt, very good," said Hitler with an expression of intense joy, "You have given the best answer. I could have identified as our most terrible enemies Judeo-Masonry, Judeo-Marxism, Zionism, etc., but those names only represent different aspects of the same reality, different faces of the same ferocious enemy: YAHWEH-SATANAS, the Demiurge of this world. Only an Initiate or an enlightened person like you or Rudolph could give such a precise answer, right Alfred?
Rosenberg smiled with pleasure.

- I congratulate you, young Von Sübermann," said Alfred Rosenberg, "you are a person of clear ideas.

Of course I was completely stunned by what had happened. Suddenly in that meeting with those remarkable people, I discovered that I possessed an "inner voice", a mysterious organ which enabled me to "hear" the answers to specific questions. And these answers were correct! I had never experienced anything like this before and could only attribute this sudden illumination to the presence of the Führer. With his strange magnetism he had "awakened" my "inner ear".

Adolf Hitler took the floor again:

-People not acquainted with the HIDDEN PHILOSOPHY of National Socialism, often make gross errors of appreciation in judging many of our statements, believing they see in them a stupid superficiality, when generally they are synthetic ideas, SLOGANS, extracted from profound systems of thought. For example, before the affirmation of young Kurt that "the enemy is Jehovah-Satan", which is a synthetic idea of deep philosophical content, many ignorant minds would be tempted to suppose that such a concept arises from a gross anti-Semitism. They would allege elementary arguments such as these: - "Jehovah" is the God of Israel, a God of race, one among hundreds of ethnic gods; it is therefore exaggerated to take him for the only God or Demiurge (objection, this one, yes, anti-Semitic). Or this other one: - Jehovah is the God of Israel, but, because of his monotheistic character, he is the only God, then why is he identified with the Demiurge? Is it because of a heretical belief of the Gnostic type? (question of those who believe that being "Christians" implies the worship of Jehovah and that his rejection means an "anti-Christian heresy"). Another banal argument is the following: - if we are to reject the Demiurge considering his material work as essentially "evil", why identify him only with the Jewish Jehovah when there are hundreds of

Alternative denominations in the ethnological mythology and in the religious pantheons of all the peoples of the earth (a question that those who are totally ignorant of the meaning of Israel in the history of the West and of the secret of Jewish racial dynamics often suffer from).

"Objections such as the foregoing, our critics would oppose on hearing of Jehovah-Satan as "the enemy against whom we fight," and, of course, they would be surprised at the word "Satan" attached to Jehovah, a matter which, no doubt, would draw ironic conclusions from them.

"Well: such arguments rest on a common circumstance: the ignorance of those who formulate them! Of course we KNOW that the Demiurge received other names throughout History. But if we choose, among them, that of Jehovah, it is because it is the LAST NAME by which He has called Himself. And with this name he designates even his "chosen people", Israel, which is nothing more than a psychic unfolding of Jehovah-Satan himself".

These words of the Führer shocked me deeply because of their metaphysical implications: do the Jews not constitute a race like all others, composed of INDIVIDUALS? it was a disturbing theory that I had just heard.

"Are you surprised, young Kurt? - asked the Führer who undoubtedly immediately noticed my confusion. But he did not give me time to answer and continued his explanation:

- Well, you haven't heard anything yet: Israel is a "chackra" of the Earth, that is to say, it is a COLLECTIVE psychic manifestation of the Demiurge Jehovah and that is why we affirm that the Jew DOES NOT EXIST as an individual; that he is not a man like the rest of those who compose the human race.

"But the manifestation of Jehovah in a chosen race is a more or less recent event, of a few thousand years, and the Ordination of Matter or "creation" dates from millions of years ago. That is why, because of the "novelty" that the name "Jehovah" represents compared with other names of the Demiurge, which were used by more ancient and culturally more important peoples in History, and because of the geological antiquity of the Universe, it seems EXCESSIVE to designate with the name "Jehovah" a cosmic God. But it is only an appearance. Here it is necessary to imagine a Primordial Demiurge whom we can comfortably call THE ONE, as the Stoics did. He is the one who orders chaos and spreads pantheistically throughout the Universe (he is also the Hindu Brahma or the Arabian Allah, etc., taken in their exoteric religious meaning).

"But the Cosmic Plan, somehow we must call the IDEA OF THE MATERIAL UNIVERSE, is based on the DREAM of the Demiurge, a state of stillness which nevertheless energizes the cosmos, like Aristotle's "immobile motor God" in that Great Day of Manifestation which is also called, great manvantara. But for everything to "function" without requiring the intervention of the One, "who SLEEPS while everything lives in HIM", it is necessary to have an "automatic system of correction". This is the role played by the so-called COSMIC HERARCHIES, myriads of "conscious entities" EMANATED by the One to maintain the impulse given to the Universe and

carry forward His Plan. The first step of the "emanation" are the MONADS, archetypal atoms that are the foundation of the whole cosmic structure and serve as the MATRIX of the Plan of the One.

"These "conscious entities", angels, devas, solar logos, galactic logos, planetary spirits, etc., ARE NOT INDIVIDUAL BEINGS, but form part of the same One and possess mere APPEARANCE OF EXISTING due to the degrees of freedom with which they are endowed during the manvantara. The resource used to achieve such illusion is the extreme mechanicity of the material reality founded on EVOLUTIONARY LAWS, which maintain the progressive movement of matter and energy in the exact attainment of the Plan of the One.

"These evolutionary laws are CONSERVED by the "conscious entities", already mentioned, and DIRECTED IN THE DIRECTION OF THE PLAN. Thus we can distinguish, for example, "solar logos", i.e. "conscious entities" capable of "creating" a solar system following the Plan of the One, but which in reality are TEMPORARY DEDOUBLEMENTS of the One. The same can be said of the "galactic logos" or "planetary spirits" and even of the simple angels or devas: none of them exist as such, although they "evolve" subject to the universal laws. The important thing here is to understand that all this grandiose spectacle we are recreating is PURE ILLUSION, a metapsychic conception of colossal characteristics devised by The One for your intimate contemplation. Because the truth is that all "the existent" finally disappears, when the Great Pralaya comes, the night of Brahma, in which everything is confused again in Him, after a monstrous phagocytization.

"But we said that the universe is governed by evolutionary laws. These laws, which determine the material universe, according to a true "celestial architecture", as the satanic Masons say, cause the existence of the different degrees of space or "heavens" in which reality is constituted. Just as there are various "heavens" (five? Seven? Nine?) there are "kingdoms of nature" (three? Five? Seven?) or "planets" (five? Seven? Nine? Twelve?) or "root races" (three? Five? Seven?), etc. These deceptive aspects are part of the Plan of the One and the demons, charged with carrying out that Plan, form a PRECISE JERACHICAL ORDER, based on the famous "law of evolution" that governs the heavens - all HEAVENS, from the atomic, chemical or biological to the cosmic - in which each monad "evolves" following the archetypes of each heaven. It is the famous "law of cause and effect" taught by Synarchy and called Karma and Dharma by the Vedic religions of India, but it is convenient to synthesize it as "law of evolution". This law DIRECTS the "back and forth" path of the monad, which takes various "bodies" in the different heavens to which it descends to "evolve"; this "path" is usually represented as the serpent that bites its own tail or "uroboros". Of course, the famous MONADIC INDIVIDUATION is never reached, for that would mean a real mutilation of the substance of the One, and before such a thing happens, the whole universe will already be phagocytized in His Holy Buche.

I was inwardly struggling with mixed feelings. On the one hand, I was horrified by the theory I was hearing, already known from having studied it at the Napola, but now endowed with an impressive sense of reality as it was vehemently expounded with the Führer's irresistible eloquence. And on the other hand I was flattered by the honor of receiving from the lips of the Führer of Germany, a personal explanation, terribly extensive and curiously out of place in a worldly party of

the Chancellery. In any case, my outward attitude was one of respectful attention to his every word, as I did not want to be distracted again.

- I suppose that you already know this theosophical theory that the Synarchy teaches in its Masonic or Rosicrucian sects, and that you must FEEL SHOCKED in the face of a deterministic conception in which there is no PREVIEWED place for ETERNAL individual existence, that is to say, beyond the pralayas and manvantaras. And precisely that fright, that scream of rebellion that you MUST PERCEIVE coming out of your pure blood, constitutes an exception to all the rules of the deterministic mechanics of The One, because it speaks of ANOTHER REALITY outside your material universe. How can that be if we have said that everything that exists in the cosmos, has been thought and made by Him, according to His Plan and through His cosmic and planetary hierarchies? Well, young Kurt, I will tell you briefly: because a part of humanity, to which we belong, possesses an element that DOES NOT BELONG TO THE MATERIAL ORDER and that cannot be determined by the Law of Evolution of the Demiurge. This element, which is called Spirit or Vril, is present in SOME MEN as a POSSIBILITY OF ETERNITY. We know of it by the REMEMBRANCE OF BLOOD, but as long as we are not able to free ourselves from the ties that bind us to the illusory reality of the Demiurge and retrace the path of return to the origin, we will not really EXIST as eternal individuals. You will ask me how it is that in a Closed Order such as the one we have described, there can coexist SPIRITUAL ELEMENTS foreign to it, and why, if they cannot be terminated by the laws of matter and energy, they remain subject to the Universe of the One. This is a great mystery. But you may consider as a hypothesis that, for A REASON WHICH WE IGNORE, but we may suppose it to be AN ORDER of a Being infinitely superior to the Demiurge, or AN incomprehensible NEGLIGENCE, or a colossal ENGAGEMENT, a myriad of beings belonging to a spiritual race which we call HYPERBORROUS, have at some time entered the material Universe.

Let us suppose that such beings had entered the solar system through a "door" opened on another planet, for example, Venus, and that already here, thanks to a ruse, a part of their Hyperborean Guides had chained them to the law of evolution. This enchainment, as we have already said, CANNOT BE REAL, but, nevertheless, the Traitor Guides manage to CONFUSE the immortal spirits by anchoring them to matter.
What are they doing this for? Another mystery. But what is certain, what is effective is that, from the arrival of such Guides in the solar system, a collective mutation will operate IN ALL GALAXY that MODIFIES the Plan of the One. This modification is built in the Betrayal of the Guides and in the fall of the immortal beings. To make it clear to you, young Kurt, I will tell you that here, on Earth, there was a primitive human being who "evolved" following the laws of the "planetary chains" and the "kingdoms of nature".

"This evolution was very slow and pursued the final adaptation to an absolutely animal racial archetype, endowed with a rational mind, logically structured by brain functions and possessing a "soul" made up of energy from the other more subtle material planes. This "man" is the one encountered, in a still primitive stage of his development, by the Traitor Guides when they arrived on Earth millions of years ago. Then, by means of an ingenious system called Chang Shambala that you will have the opportunity to study in our Order, they decided to mutate the human race, chaining the immortal spirits to the illusory and material human beings of the Earth.

From that moment on there are three kinds of men, the primitive animal-men or PASU, the semi-divines or VIRYAS to whom a spirit was attached and the Divine Hyperboreans or Siddhas, who are all those who manage to RETURN TO THE ORIGIN and escape from the Great Deception. They are also known as Loyal Siddhas a part of the Guides, those who did not betray and who, headed by Christ-Lucifer, try to SAVE the viryas through the Hyperborean redemption of the pure blood, which consists in awakening the primordial memory of the lost divinity itself. These are the lords of Agartha....But we deviate a little from our main theme which was about Jehovah-Satan, the enemy against whom we fight to win the right to return to the golden origin. This question will soon become clear to you, young Kurt, for if you remember that the One delegated to "conscious entities" the execution of His Plan, we can now add that the solar system has been constructed by one such "consciousness" which we call the Solar Logos, seconded by Devas of lesser Hierarchy who OCCUPY certain positions in the mechanics of the system. On Earth, a "planetary entity" infused life into the planet and propelled the "evolution" of the kingdoms of nature according to the Solar Plan, embedded in the Cosmic Plan of the One. It is clear that these are hierarchically linked emanations of The One: The One -- Galactic Logos -- Solar Logos -- planetary angel -- collective or group soul, etc.
Who is God here? Depending on the level of consciousness and the cultural and religious patterns of men, it can be any of such "conscious entities", but it i s always the One. If one says that God is the Sun or conceives of a God "creator" of the entire Universe, one is talking about the One. It is the same if one believes that God is "nature" or the "Milky Way" or the Earth. The different gnoseological cosmologies that are presented to men in their different stages of "evolution" to conceive the world, do not invalidate the fact that one always alludes directly or indirectly to The One when speaking of God.

"But let us return to Earth. When the Traitor Guides arrive on Earth they settle in a "center" which they call Shambalah, or Dejung, and found what has come to be called the Great White Brotherhood or Occult Hierarchy of the Earth. It is not a place that can be physically located on the surface of the Earth, a matter that you will have to learn more about later, but it is located in a topological fold of space. But what is of interest here is to point out that the chief of the Traitor Guides titles himself King of the World, taking the place of one of the twelve Kumaras of the solar system.
What is a Kumara? A planetary angel, one of those "conscious entities" chained together by The One that make up the "idea of a planet". It is here that the key to the name Jehovah and his "chosen race" must be found. For the planetary spirit was called Kumara Sanat, who after the constitution of Shambhala and the coming of the King of the World, decides to act as REGENT of The One in the execution of His Plan, now modified. For this purpose he incarnates himself, in the name of the One, in a "chosen race" to reign over the enslaved hyperborean spirits. This is the Hebrew race. That is to say that we have on the one hand the Occult hierarchy of Chang Shambhala, with its demons: the Traitor Guides and their chief: the King of the World, who now carry forward the "evolution" of the planet and who "guide" the races by means of a sinister organization called Synarchy. And on the other hand, we have the Hebrew race, which is nothing but the manifestation of Sanat Kumara on Earth to occupy the highest echelon of the Synarchy, in the name of the One. The Hebrews themselves in their Kabbalah study that "Israel is one of the 10 sefirot", the sephirah Malkuth, that is to say, one of the emanations of the One.

"Finally Jehovah is the Kabbalistic name of the Demiurge The One that Sanat Kumara represents on Earth and is, as I said at the beginning of this pleasant talk, the

LAST HISTORICAL NAME that we know of Him. That is why we THE ANCIENT HYPERBORIC BEINGS who still remain chained in this demonic world, must keep well in mind that the enemy is Jehovah-Satan, the Demiurge of this world. (See a summary of this conception in the following figure out of text).

The Führer enthusiastically continued his long monologue and although a long hour had already passed and the curious glances of many people who wished to sit at the table were raining down upon us, no one in Germany would have been capable of interrupting him for such a prosaic reason as eating dinner. I, for my part, only wished to continue listening to the Führer's incredible revelations, and so, when he asked me if I had understood him, I did not hesitate to make him aware of my doubts:

- There is something that worries me now - I said immediately - Everything you have said, my Führer, about the Demiurge The One I understand perfectly and I accept it, but I cannot but ask myself: Who then is God, the TRUE GOD?
¿O....?

- "That is a question you must not ask yourself, young Kurt," the Führer stated categorically, "Not as long as your mind is subject to rational logic, for then you will only succeed in arriving at irreducible paradoxes. But it is evident that doubt has already germinated in you and that you will continue to meditate on it. I will then give you a provisional answer: God is unknowable for anyone who has not conquered the Vril. Always keep this truth in mind, young Kurt: from the miserable condition of slave of Jehovah-Satan it is not possible to KNOW God, for he is absolutely transcendent. It is necessary to go a long way of blood purification to know something about God, about the "true God", as you rightly say. Most of the great religions, when speaking of God, refer to the Demiurge The One. This happens because the races that currently populate the world have been "worked" by the Demons of Shambhala, implanting synarchic ideas in the GENETIC MEMORY of their members, in order to direct them towards the great collective archetype called MANU. Thus, perceiving reality behind a veil of deception, one arrives at those conceptions of pantheistic, monistic or trinitarian God, which are only appearances of the One, the Demiurge, the authorizing Demiurge of matter.

Note what happens with the concept of God that the different peoples of the ancient family of Indo-Germanic languages possess: almost all the names derive from the same words and it is certain that these designate in the remote past a God "creator of all that exists", that is to say the Demiurge The One. In Sanskrit we have the words "Dyans pitar" which in the Vedas are used to name the "Father who is in the heavens". Dyans is the root that in Greek produces Zeus and Theo, with a sense similar to Sanskrit and that becomes in Latin Jupiter, Deus pater or jovis. The ancient Germans also referred to Zin - Tyr or Tiwas as the God "creator" of the existing, words that also come from the Sanskrit Dyans pitar.

Words designating God in the Turanian and Semitic language families have the same etymology. In this last family, of important relationship with Hebrew, we find "He" as an ancient denomination of the Demiurge in his planetary representative "The Strong One".

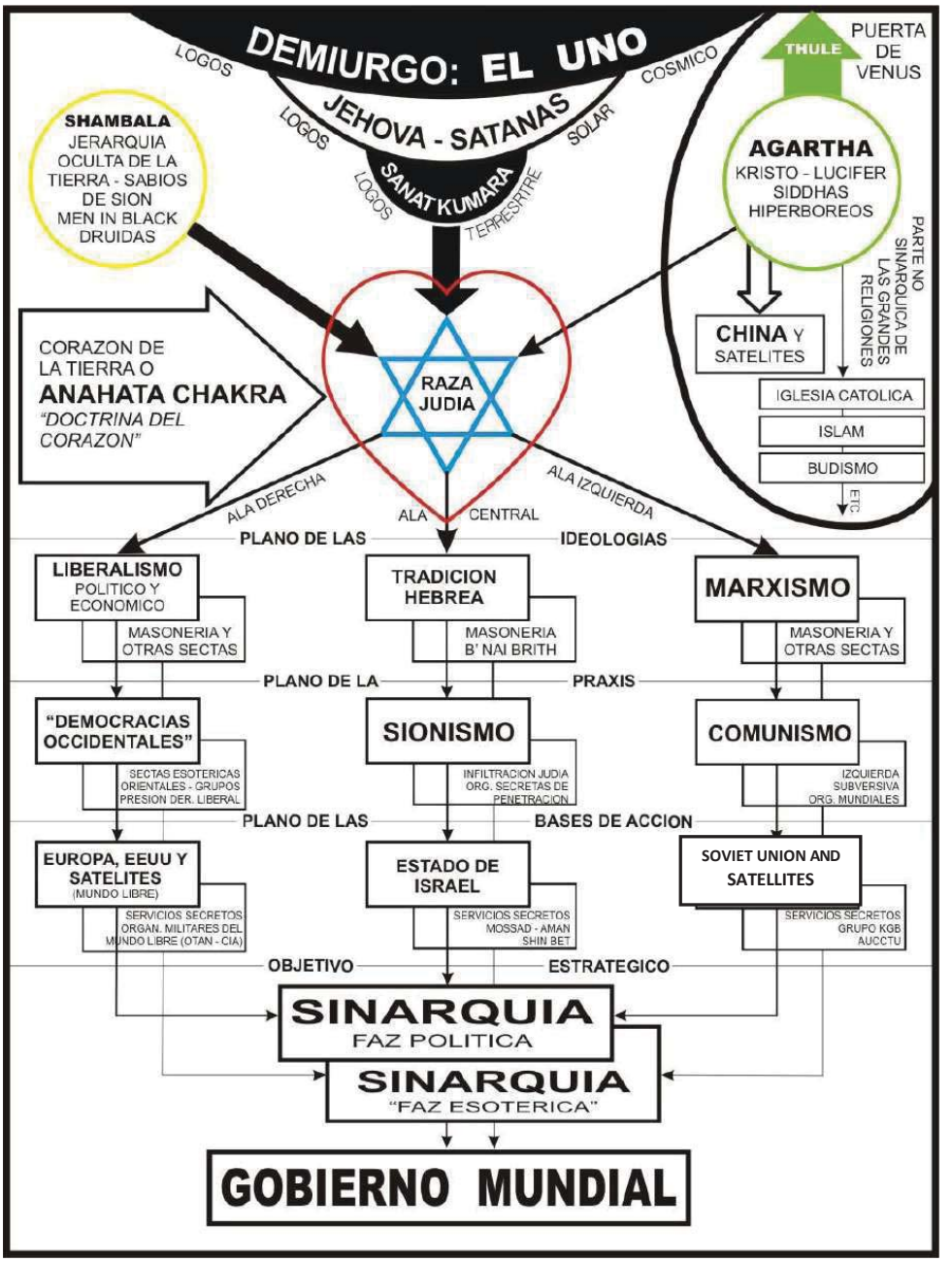
In Babylon, Phoenicia and Palestine He, IL, Enlil, names which the Arabs transformed into IL ah or Alah, etc., were worshipped. You should not be surprised, young Kurt, by this unity.

etymological since what is alarming is the "unity of concept" that is discovered behind the words mentioned, since in all religions and philosophies one always arrives at two or three apparently irreducible ideas of God, but which in reality refer to different aspects of the Demiurge: such is the preference for a "pantheistic and immanent God": the One; or "transcendent" but "creator of the earth and the heavens": Jehovah-Satan, Jupiter, Zeus, Brahma, etc.".

The Führer now looked at me with shining eyes and I guessed that his next words would have a really important content: - "There was a war, young Kurt, A dreadful war, of which the Mahabarata keeps perhaps a distorted memory. That war involved SEVERAL HEAVENS in its theater of operations and produced as its most outward expression, what has been called "the sinking of Atlantis". But no one knows in depth what is referred to when speaking of "Atlantis", since it is not just "a sunken continent". This war has been going on for more than a million years on this physical plane, during which several physical, continental Atlantises have sunk, and now, in our twentieth century, we can say that again "Atlantis is about to sink". But let us leave this mystery for now, for you will have to return to it during your studies. To conclude this conversation I will tell you one last thing young Kurt. You should know that in that cosmic war, in which we fight for the liberation of the captive spirits, for the collective mutation of the race, against the Sinarchy and against Jehovah-Satan, the third Reich has committed all its spiritual, biological and material potential".

With these terrible words the Führer seemed to end his explanation. I looked around me and saw that Papa, Rosenberg and Rudolph Hess were still by my side.

An elegant waiter indicated to the Führer that they could go into the inner courtyard for a cold supper at their convenience. It was eleven o'clock in the evening. The Führer and Rosenberg took their leave of us and went to join Göering and Dr. Goebbels at the head of the table. Rudolph Hess invited Dad and me to join him for dinner, but it had not gone well after the conversation with the Führer and at the risk of being offensive, I decided to speak frankly with both of them....


DEMIURGO: EL UNO
LOGOS
COSMICO
JEHOVA - SATANAS
LOGOS
SOLAR
SANAT KUMARA
LOGOS
TERRESTRE
SHAMBALA
JERARQUIA OCULTA DE LA TIERRA - SABIOS DE SION MEN IN BLACK DRUIDAS
THULE
PUERTA DE VENUS
AGARTHA
KRISTO - LUCIFER
SIDDHAS
HIPERBOREOS
PARTE NO SINARQUICA DE LAS GRANDES RELIGIONES
CHINA Y SATELITES
IGLESIA CATOLICA
ISLAM
BUDISMO
ETC
CORAZON DE LA TIERRA O
ANAHATA CHAKRA
"DOCTRINA DEL CORAZON"
RAZA JUDIA
ALA DERECHA
ALA CENTRAL
ALA IZQUIERDA
PLANO DE LAS IDEOLOGIAS
LIBERALISMO POLITICO Y ECONOMICO
MASONERIA Y OTRAS SECTAS
TRADICION HEBREA
MASONERIA B' NAI BRITH
MARXISMO
MASONERIA Y OTRAS SECTAS
PLANO DE LA PRAXIS
"DEMOCRACIAS OCCIDENTALES"
SECTAS ESOTERICAS ORIENTALES - GRUPOS PRESION DER. LIBERAL
SIONISMO
INFILTRACION JUDIA ORG. SECRETAS DE PENETRACION
COMUNISMO
IZQUIERDA SUBVERSIVA ORG. MUNDIALES
PLANO DE LAS BASES DE ACCION
EUROPA, EEUU Y SATELITES (MUNDO LIBRE)
SERVICIOS SECRETOS ORGAN. MILITARES DEL MUNDO LIBRE (OTAN - CIA)
ESTADO DE ISRAEL
SERVICIOS SECRETOS MOSSAD - AMAN SHIN BET
SOVIET UNION AND SATELLITES
SERVICIOS SECRETOS GRUPO KGB AUCCTU
OBJETIVO ESTRATEGICO
SINARQUIA
FAZ POLITICA
SINARQUIA
"FAZ ESOTERICA"
GOBIERNO MUNDIAL

OUTLINE OF THE UNIVERSE OF ONE

In this Part One we propose to explain why the "genetic key", specifically, allows the enchainment of the Spirit in the pasu. However, since, in order to understand this, it is necessary to inquire previously into the psychic nature of the pasu, we have thus reached one of the objectives we had set ourselves at the beginning. We shall now study the primitive psychic constitution of the pasu, but we shall do so in relation to the archetypal order to which it is tributary. It is therefore necessary to determine the frame of reference of this "archetypal order" and this cannot be done in a better way than by describing, WITH THE SAME ANALOGICAL SYSTEM USED UP TO THIS POINT, the basic structure of the Universe of The One, that is, of the "world" that the Spirits found when they passed through the origin. The analogical scheme of such a structure can be seen in Figure 9.

The central area "material plane" represents the concrete part of the Cosmic Plan; it can be said that "there" is the direction of evolution. The "matter" of this plane is that which is capable of filling "every possible form" in such a way that in the ensemble of entities the grossest matter of solids must appear at one end and at the other the subtlest forms of psychic energy passing through all the intermediate densities, including the etheric or devic planes of elemental life.

It is thus to be understood that the center, or the central region of this area, is the zone of greatest density of matter, which becomes lighter and lighter towards the limiting circumference. This circumference, indicated in the diagram as the "archetypal plane", corresponds to what we have sometimes called the UNIVERSAL COLLECTIVE UNCONSCIOUSNESS, but which, in India and Tibet, in the Science of the Great Breath, is usually called the PARABRAHMIC AKAZA, and which they attribute to be the depository of the ideas or Archetypes of the Divine Mind. In effect, THROUGH the archetypal plane the Will of the Demiurge manifests, that is to say, the transcendent Time flows which is His Consciousness; or as they would say in India, "the Breath of Parabrahman impels the manifestation of the potential forms of the Akaza". The flow of time, FROM the archetypal plane, TOWARDS matter, is the shaping and ordering act by which every entity exists and by which every entity tends towards some entelechial perfection. The "material plane" is thus a world of boiling dynamism in which there is no place for stillness except in a referential way; "stopped" WITH RESPECT to something mobile. Such a world is purely phenomenal, subject to temporal processes, whether continuous or discrete, which in any case surpass the capacity of human apprehension based on a triple partition of time: past, present and future. The apprehension of a phenomenon in the "present" moment of knowing implies having surprised it in a phase of its process, grasped only a fleeting appearance, perceived an image of a possible series, known, in short, only an aspect of its truth. Such a world, then, in the face of human sensory impotence to apprehend the phenomenon in its process, SEEMS TO HAVE BEEN SPECIFICALLY DESIGNED TO PRODUCE ILLUSIONS AND INSUPERABLE APPEARANCES.

FIGURE 9

The archetypal plane is, as the analogical scheme shows: that part of the Demiurge which borders the material plane on all sides, contains it and determines its phenomena. If one considers, as is classical, a threefold composition of the Demiurge, Power, Beauty and Wisdom3, it can be stated: that the "Wisdom" aspect corresponds directly to the "archetypal plane", where the "Divine Plans" exist, that is, the universal Archetypes and Manus; that the "Power" is exercised by the "Breath", or transcendent flow of His Consciousness-Time, upon the material plane; and that the "Beauty" aspect consists of the potential integrity of all archetypal entelechies.

But, as we said, the Demiurge "is also Spirit". And an "infinite" Spirit, a quality that can be appreciated, in figure 9, in the outer circumference "negative or potential infinity". The potential or negative character of the demiurgic infinite comes from its being totally foreign to the material plane: the infinite, in fact, cannot penetrate an archetypically determined structure and evolutionarily oriented towards entelechial finalities. Nevertheless, the infinite is always present in the nature of the Demiurge, and he reserves for himself, so to speak, the possibility of employing its potentiality if necessary or if he deems it convenient. But the important thing is that, outside this potential infinity exterior to the material plane, THERE IS NO ARCHETYPE OF THE INFINITE IN THE ARCHETIC PLANE;

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3 Alice Bailey and other Theosophists often equate the Judeo-Christian division of the Demiurge Jehovah - Satan: "Father, Son and Holy Spirit", with: Will-Power, Love-Wisdom and Active Intelligence. It should be added that this "Holy Spirit" does not correspond to the Charismatic PARACLITUS defined in Part II.

is obvious: if there were, then the infinite would effectively intervene interfering the development of all processes, that is, "CONTINUITY" COULD NOT OCCUR because the infinite would decompose all real movement in infinite parts. This being so
How, then, has man come to possess the notion and concept of infinity, being clear that this was a knowledge DENIED, as well as forbidden, to all reason founded on the archetypal and phenomenal order of the material plane? It is evident that such a concept must have a non-rational and, of course, non-mathematical origin. Later on we will see the answer to this capital question. We shall now answer another previous question, about the psychic structure of the pasu, since we have already described the frame of reference of the "archetypal order" or "material plane" in which it develops.

It has been stated ad nauseam that "man is the synthesis of creation": a supreme analogy of the cosmic totality; a microcosm that reproduces the macrocosm, etc. It has also been said that such a synthesis is never complete because of the simultaneous evolution in which both man and universe, both microcosm and macrocosm, develop. But notwithstanding this lack of completion that characterizes man, it is agreed that his presence on Earth demonstrates the culmination of a phylogenetic evolutionary process that begins in the most primitive and ancient forms of life. However, the Hyperborean Wisdom, confirming various esoteric traditions, goes further by assuring that the evolutionary process leading to man has not only developed in the animal kingdom but also includes the vegetable and mineral "kingdoms" and has even taken place in other regions outside the Earth. On the archetypal plane there are human monads which, impelled to manifest themselves in matter by the Breath of the Demiurge, project their essence on the lower planes or "heavens" of which the material plane is composed; this actualization of the monadic power, which "descends" to the regions of different material density, produces the "animation" of an infinity of other archetypal forms, which it assimilates and synthesizes until it culminates in the animal kingdom and in man.

The "man" we are considering is the animal-man or pasu. It is evident, for the reasons given above, that there is a very close relationship, a causal link, BETWEEN THE FINALITY OF THE WORLD AND THE FINALITY OF THE PASU, that is to say, between the
destiny of the world and the destiny of the animal-man: the archetypal synthesis in which man is constituted is not a mere replica of the macrocosm, a meaningless copy; on the contrary: ALL THE MEANING OF THE COSMOS REMAINS IN MAN; all that there is in the world, for man IS.

In the following paragraphs we will refer to the "macrocosmic objective of the purpose": "to put meaning into the entities" and thus "to produce culture", without any clarification. In the section "Function of the sphere of consciousness", the "microcosmic objective" will be studied in detail: "to construct the sphere of consciousness".

The "purpose" of the world is to serve as a framework for the development of man, its synthesis; the "purpose" of man is to "PUT meaning" into the world, its matrix. Such is the motive of the Demiurge. In view of this, it is common to ask what is the purpose of this motivation, what hidden purpose underlies the decision to create the Universe and, within it, man? The answer, although it may cause surprise, is nothing more nor less than the purpose stated above: "to make sense" of the world. Naturally, if ONLY that is the object of motivation, it will be necessary to clarify, to shed more light on the matter. This is what we will do, after the following warning.

THE FALSE "INFERIORITY" OF MAN IN FRONT OF THE UNIVERSE

We are going to warn here about a cultural prejudice solidly established in our time, whose formulation has all the appearance of being based on "science", but which in truth is based on naive realism, rationalism and fear. We refer to the objection that is usually made, against any attempt to teleologically link man and the Universe, that "the universe is too big" in the face of the "smallness of man"; a man reduced to the terrestrial sphere, that is, to one planet among several in the solar system; one solar system among millions that make up the "Milky Way" galaxy; one galaxy among billions that populate the Universe; an immeasurable Universe, expanding and balancing, perhaps, against other Universes of antimatter. Faced with such a theoretical macro-vision, the simple man stops in bewilderment and, subsequently, adopts the classic attitudes of those who find themselves under the pressure of a myth: humiliation, submission, devotion, resignation, etc. The most common form of this myth is the opposition "enormous Universe versus human insignificance"; a myth that has helped to update Galileo's telescope, radio telescopes, propergol rockets, artificial satellites, computerized physicomathematical stellar models, etc., but which is still a myth, since man - 99.9% of humanity - is not in a very different situation today with respect to the Universe from that of the inhabitants of Rome, Greece, Egypt or ancient Babylon. Man's reality is, today more than ever, circumscribed to the structure of the solar system and, fundamentally, of the Earth, from which, it is good to remember: NO ONE ENTERS OR EXITS EXCEEDS EXCEPT AT BIRTH OR DEATH (with the exception, of course, of some zombie astronauts). This is the concrete reality of billions of men and all the rest is scientistic theory elaborated by urban elites, by beings uprooted from nature who float in the sea of nominalism, in a world of jargons and vain signs. The usual gnoseological color-blindness of the western "scientist" is in the case of cosmic evaluation simple myopia, in spite of the extension of the sensorial spectrum that "instrumentation" implies, because NOTHING CAN BE KNOWN OUTSIDE, NOTHING THAT HAS NOT BEEN PREVIOUSLY KNOWN INSIDE. Already the
NATURAL sensory information of man was insufficient and equivocal to apprehend a phenomenon: but to INTERCALATE between the unknown phenomenon and the senses a known phenomenon, that this is an "instrument", and to pretend that from this triple implication true knowledge can be obtained is pure folly. What is obtained are "scientific theories", that is, a kind of poison whose toxicity increases in direct proportion to the structural complexity of the factual object it tries to explain. Of course, when the object of the theory is "the universe", the "size" of the theory, and its toxicity, is tremendously "Big", "God-like". Let it not be said that we exaggerate: go to a quiet valley, or to a country village, or even to the suburbs of some modern city, that is, to the places where most of the people of the world live, who have never seen, and never will see, in the sky anything but bright spots, and listen to those people talk about Saturn's rings or black holes, hear them say that "the universe is expanding", ASSERT THAT ALL THIS IS TRUE, THAT THEY KNOW IT BECAUSE IT IS "SCIENTIFIC", AND
BECAUSE "EVERYBODY KNOWS IT"; listen to these things with patience and then dedicate yourself to observing the DISTRESS, MISERY, HUNGER, VICE, or any other scourge that surrounds and covers these people but which they DO NOT SEE, EVEN THOUGH THEY THINK THEY KNOW IT IS A BLACK HOLE, and then reflect if these good people have not been intoxicated with cultural poison, if they have not been inoculated in their minds with harmful and paralyzing elements.

Only in a tenebrous historical framework such as the Kaly Yuga, and under the corrupting impulse of the Sinarchy, could such a nihilistic human type, who finds certainty in concepts as improbable as absurd and whose contents allude to realities unusually distant from his daily life, which he denies with his attitude and from which, undoubtedly, he pretends to flee, have arisen.

That is why whoever supposes that the Universe is too "big" a construction, in which man can have no importance, is obliged to detoxify himself beforehand, otherwise he will not be able to understand what we are explaining here. The Hyperborean Wisdom assures us, against all contrary cultural affirmations, that the Demiurge created the Universe with anthropocentric criteria and that man - not only the terrestrial but any kind of animal-man - is fundamental because he gives "sense" to the creation. Having said this warning, let us explain this purpose that the animal-man or pasu must fulfill within the Universe.

PURPOSE AND SUPRAFINALITY

We have mentioned three aspects of the Demiurge: Power, Wisdom and Beauty. Let us now interpret more deeply the fact of archetypal embodiment. In principle the Demiurge "thinks" the universal Archetypes with the Wisdom aspect and thinks them, then, with a view to the integrity of an evolutionary Plan: the Archetypes are thus born with a pre-established finality, apart from their own particular entelechial finalities, which comprises them all in the structure of the Plan. Such SUPRAFINALITY is that of the Universe itself, i.e., it is the sole motive of creation. But, on the material plane, the sphere of action of the Archetypes, phenomena have an entropic character, i.e., they inevitably conclude in the sense of Time: at the end of a "Great Time" everything will have returned to the initial nothingness, the "material order" will have dissolved and the end will be equal to the beginning. This entropic END of the material Universe CANNOT BE THE SUPRAFINALITY that motivated its creation. That is why many have rightly intuited that "the Demiurge created the Universe for His contemplation", that the manifestation of the archetypal forms to the rhythm of the flow of transcendent time constitutes a grandiose spectacle with which HE regales Himself. However, although partly correct, this concept suffers from Aristotelian naivety, for it supposes the Demiurge to be an "immobile motor", that is to say, one that "moves without moving", and that, from its immobility or eternal stillness, derives pleasure from the contemplation of His Work: this is like attributing to the Demiurge the practice of a solitary vice, a kind of cosmic onanism. If we accept the Hermetic principle that the aspects of the Demiurge are reflected in man, we can understand the latter by observing the analogous behavioral patterns of the former. Since it is a question of understanding the "creative" motivation of the Demiurge, it will be necessary to observe the "creative" type of man. And in this examination we find that there is no motivation similar to the ecstatic contemplation that is supposed to have assumed an aspect of the Demiurge. In reality, no one, much less the Demiurge, dwells too much on the contemplation of his own work: the painter, in painting new pictures, forgets the old ones, the poet gives away his poems, the writer sells his books (and sometimes his soul), etc.; we wish to show by these examples how unnatural, how unusual, it would be for the painter to remain always contemplating a single picture painted by him, or for the writer to read always and only his own book.

In truth, if such an attitude is inconceivable in a creative man, think how much more it must be so projected to a cosmic creator such as the Demiurge.

What happens is that NO ONE, NOT EVEN THE DEMIURG, SUSTAINS THE CONTEMPLATION OF HIS OWN WORK FOR A LONG TIME. Every creation provides only initial pleasure, and it is no objection to suppose that a "continuous creation" must provide perpetual pleasure: the inventor, even when he knows that he continues to perfect himself, soon gives up his invention and occupies his attention with other things that give him NEW satisfactions; the anticipated knowledge of the finality is what, in the long run, takes away the attraction of an extremely prolonged project: the pleasure does not increase but, on the contrary, diminishes as the project takes shape. THE MAXIMUM PLEASURE IS OBTAINED AT THE MOMENT OF THE CONCEPTION OF THE PROJECT; THE DIFFERENT STEPS OF THE WORK AND ITS REALIZATION ONLY CONFIRM THAT PLEASURE.
INITIAL BUT CANNOT INCREASE IT. And the Demiurge, such "maximum pleasure", already experienced it when he conceived the evolutionary Plan and thought the universal Archetypes, from their Wisdom and Beauty aspects.

When, subsequently, the Demiurge emanates the monads that give reality to the Archetypes and impels them to unfold in matter, with the breath that proceeds from the Power-Will aspect, the suprafinality that motivates such action must be other than the experience of ecstatic or contemplative pleasure. The Demiurge has not "set in motion" the mechanism of creation and then disengaged himself from it, since every entity of the material plane is temporal, that is, it exists in His Consciousness; it is sustained, as a phenomenon, by the transcendent fluidity of the Breath. But this participation does not mean a finality in itself: it is only the execution of suprafinality.

To find out, or at least to intuit, in what this suprafinality consists, let us look again at creative men. Once the work has been conceived and executed, that is to say, once the pleasure of creation has been obtained, in what way can the work provide NEW pleasure? Answer: BY POST-DISCOVERY. To prove it, it is enough to think of the painting that painter executed years ago: the FINALITY of its conception was achieved when he finished painting it and with it the creative pleasure culminated; BUT NOT SO THE SUPRAFINALITY OF RECEIVING NEW PLEASURE BY THE POSTERIOR DISCOVERY THAT HE MAY PERMANENTLY MAKE OF IT.
THE AUDIENCE. Indeed, there is nothing that delights an author more, apart from the pleasure he got from performing the work, than to be flattered by the public: in each admirer there is a new discovery of his work and in each discovery A NEW MEANING. That is: the public is actually the one who GIVES MEANING to the work, who values and values it. The discovery, under a particular point of view, means a special meaning, a different interpretation that, for that reason, does not admit indifference: one can admire or despise, love or hate, but never remain indifferent once the work has been uncovered. And this discovery implies sooner or later the discovery of the author: THE TRANSFER OF THE IMPRESSION CAUSED BY THE WORK TO THE AUTHOR.

We can now understand the suprafinality of creation: the work of the Demiurge requires a POSTERIOR DISCOVERY. And that is the purpose of the animal-man or pasu: to be a discoverer of entities, "bidder of meaning". But what is it that is covered in the entities, that which the pasu must discover in order to fulfill his destiny? Answer: THE NAMES; the "words" mentioned in the acoustic Kabbalah or the "bijas" of the Indo-Aryan tradition.

But this answer requires further clarification. In the first place, in order to understand what we mean by the "name" of entities, we must remember that the evolutionary impulse of the monads has been affirmed with the "Logos" aspect of the Demiurge. This means that each entity is designated from the beginning by the Word of the Demiurge; that each entity has been assigned a word that identifies it metaphysically, sustains it as an entity, and constitutes the true essence of the entity FOR THE PASSU.

Secondly, we must again distinguish, when considering the "archetypal order", between finality and suprafinality. By "finality" we allude to the entelechial concretion toward which the evolution of entities points: in every entity there is ONE UNIVERSAL TERM which is the expression of the Archetypes that sustain it and to whose process it is subordinated. By "suprafinality" we refer, on the other hand, to the PARTICULAR DESIGN that every entity possesses insofar as it is composed of monads. It is not that in the entity "there are the monads" but that the archetypal order in which all matter participates is structured on the basis of the actualization of the monads: to each monad corresponds on the material plane an "archetypal quantum of energy" or "archetypal atom" of which the Borh atom is only a superficial scheme. In reality, the universal Archetypes themselves are composed of monads, which are therefore also called "archetypal," for t h e y come from the first emanation of the Demiurge, whereas the Archetypes are "ideas" thought ABOUT the monads, in the second emanation. The universal Archetypes are thus FORMS ranging from the simple to the complex, composed from groupings of the ABSOLUTE FORMATIVE UNIT which is the archetypal monad. It is not true, then, that the universal Archetypes are all perfect and simple ideas, but that, on the contrary, they have been structurally conformed by successive and ordered imitation of the archetypal monad: it can be said that ALL THE UNIVERSE HAS BEEN CONSTRUCTED FROM A FIRST MONAD IMITATED INCANSABLY BY THE DEMIURG. That is why the ESSENTIAL CHARACTERISTIC OF THE DEMIURG IS IMITATION.

Summarizing, we have: the archetypal monads and, conformed by them, the universal Archetypes; these beings, of course, belong to the "archetypal plane", which constitutes the only object of knowledge, the only true source, of all metaphysics. This archetypal plane or metaphysical heaven acts upon lower matter by impressing upon it a dynamic order at the rhythm of the flow of Breath (or Time): the "material plane" is the expression of such archetypal order. On the material plane the archetypal monads manifest themselves as archetypal atoms or archetypal quanta of energy, i.e., as the existent essence of all substance (matter or energy). The universal archetypes, for their part, manifest themselves on the material plane as the formal support in the entities, who are the concrete expression of "a moment" of the evolutionary process in which they develop. There is thus a double archetypal determination of the entities: the "universal" of the archetypes and the "particular" of the monads.

The "projection" of the Great Archetypal Plans or Manu Archetypes on the original, formless matter, produces the universal entity and the particular entities FUNDAMENTALLY STRUCTURED WITH ARCHETYPICAL ATOMS. The entity evolves, then, following two formative processes; one: the UNIVERSAL, which points toward the entelechy of the Archetypes; two: the PARTICULAR, which determines the entity according to a Plan. Hence the need to distinguish correctly what has been placed in the entities, FROM A BEGINNING, FOR KNOWLEDGE OF THE PASU, and what corresponds to the entity itself as the foundation of its universal existence, UNTIL THE END, WHETHER OR NOT THE PASU IS IN THE WORLD.

We can affirm, as an answer to the question, that the pasu was given from the beginning the possibility of knowing the Plans from the discovery of the entities, from the DESIGN that they express for him. The destiny of the pasu, as discoverer and admirer of the work of the Demiurge, is: TO KNOW THE ENTES; from the entities: TO KNOW THE STRUCTURE OF THE UNIVERSAL ENTITY, OF THE "UNIVERSE"; from the universal entity: TO KNOW GOD (THE ONE). On the contrary, in this sinister Plan NO WAY OF KNOWING THE ARCHETYPICAL ESSENCE OF GOD (THE ONE) IS FORESEEN.
THE ENTITIES. It will become clear later on why.

CIRCLE SYSTEMATICS ECCENTRIC CIRCLES

Our purpose is to show the psychic structure of the pasu at the moment prior to the enchainment of the reverted sphere spirits. To facilitate such an exposition nothing seems more useful than to represent the psychic structure, decomposed into its different "spheres of objectivity", by means of an equivalent graphic scheme as we have done so far. However, such a representation, and subsequently another for the psychic structure of the "lost virya," will require greater symbolic precision. Strictly speaking, the schemes presented so far were based on the notion of the "unit circle": the circumference as the limit or continent form of a symbolic content; the same for the case of the concentric circles of figure 9. "The world of objects, as it appears to our vision, offers itself to a "simple" circular formalization; but the formal relations of a world of "substances" and "qualities" require a more complex structure than that of a "unit circle".

The author of this paragraph, the epistemologist Luciano Allende Lezama, has shown in his book "The Elements" that "a systematization of EXCENTRIC CIRCLES is appropriate and correct to relate, in ordinal and cardinal form, concepts; that is, qualitative and quantitative abstractions" (Fig. 10).

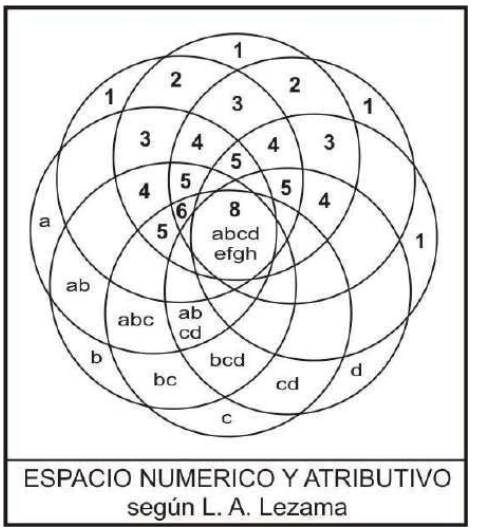

FIGURE 10

"If the eccentric circles are support of simple concepts", a combinatorial of circles will form CONCERNS "containing complex concepts", that is to say, specific concepts. In such a systematic system it is possible to hierarchize concepts that will be in relation of implication, analogy, contradictory and contrary". Applying a similar systematic criterion, we will develop a conceptual scheme of the psychic structure of the pasu from which it will be possible to advance, later on, towards the understanding of the "lost virya".

PSYCHIC STRUCTURE OF THE ANIMAL-MAN OR PASÚ

At the time when the sphere-spirits were to be chained to the pasu, millions of years ago, the latter had reached a certain point in the phylogenetic evolution. This point is the one we are going to represent, leaving aside the history of this evolution.

FIGURE 11

AT THAT TIME in its history the psychic structure of the pasu was composed of two well-developed spheres (affective and rational) and a third one (preconsciousness) in a slow process of formation. In the scheme of figure 11 the "affective" (4) and "rational" (3) spheres have been represented eccentrically with respect to the weaker sphere, "preconsciousness" (2), but more important from the potential point of view. Indeed, the sphere (2) is, if you will, the key to the drama, for the evolutionary failure of the pasu lay in the almost null development of this sphere after millions of years of "Manu activity".

The entelechy of the pasu, the perfection of equaling the Manu Archetype, was fundamentally based on the evolution of the "sphere of consciousness" (then of "preconsciousness") because it was NECESSARY TO COMPLETE THE POSTERIOR DISCOVERY OF THE WORK AND, from the work, OF THE AUTHOR, that is, "of the entities, of the entity and of God (The One)". For this reason we have centered in figure 11 on sphere (2), although it will be to spheres (3) and (4), more developed, to which it will be necessary to pay more attention.

The psychic structure of the pasu was naturally supported in the biological body, in certain highly differentiated "systems": for example, the affective sphere was linked to the endocrine system and the rational sphere to the central nervous system, especially to the "old" brain or ARCHIENCEPHALUS; the sphere of "preconsciousness" arose from a rudimentary NEOCORTEX or "new" brain and, at that time, was only an epiphenomenon, a faint phosphorescence that barely suggested what later became: "sphere of consciousness", that is, seat of the conscious subject or "soul" of the pasu.

Spheres (2), (3) and (4) constitute the psychic structure proper. The link between it and the world is made through the "sensory sphere" which, for this reason, appears in figure 11 "surrounding" or including in its interior the psychic structure. But the "sensory sphere" is also composed of the internal senses - of the viscera or INTEROCEPTORS; of the movements of the body or PROPIOCEPTORS; of pain or NOCICEPTORS; etc. besides the EXTEROCEPTORS or receptors of external stimuli: hearing, sight, touch, etc. Since the pasu was AN ENTITY DISCOVERER OF ENTITIES, its cognitive activity was concentrated in the sensory sphere, through which it received news of the world that allowed it to adapt and conduct itself intelligently in it.

In the man of our days, the lost virya, behavior is composed, roughly speaking, of conduct and consciousness: conduct is the outer behavior and consciousness, or mental life, the inner behavior; consciousness can freely direct behavior by means of an energy placed at its disposal called WILL. But in the pasu things did not happen like that: behavior was almost exclusively centered on conduct and is governed by an endless multiplicity of fixed patterns; that is why it is considered that the conduct of the pasu was determined by an INSTINCTIVE WILL. However, the behavior was not absolutely mechanical since the "behavior patterns" had, for the most part, a rational origin, although, after being produced and experienced, they were reproduced as acquired characters. In the scheme of figure 11 we can appreciate the area of generation of the "instinctive will" in the "instincts" enclosure, which is formed by the inter-section of the affective and rational spheres.

The instinctive will was directed to fulfill different needs, conservation, appetite, reproduction, etc., and ALSO to gregarious association: it was in this "gregarious instinct" more than in any other activity that the "human" nature of the pasu was best appreciated. Every society is based on communication among its members: the higher goal of the pasu society was the communal communication of the discovery of entities or, in other words, to transform individual discovery into collective knowledge. This means that the Demiurge's Plan for the pasu was eminently CULTURAL. And it can thus be understood that the evolutionary failure of the pasu manifested itself externally in the cultural poverty reached by their societies. Hence, the Hyperborean Wisdom affirms that the Spirits were captivated, chained to the pasu, "BECAUSE THEY WERE NECESSARY TO PRODUCE

CULTURE. But "culture", understood in this way, is something very different from "the sum of human activity". We will have the opportunity to go more deeply into this concept later on.

ARCHETYPAL MEMORY AND REASON

A general description of the psychic structure of the pasu has been made. To understand its functioning, especially to know how the pasu fulfills its purpose of being "discoverer of entities", "giver of meaning" to the material order of the Universe, we must begin with a fundamental concept: memory.

Referring to the diagram in figure 11, we can distinguish three kinds of memory, each of them linked to a sphere: to the affective sphere (4) corresponds a PSYCHOPHYSIOLOGICAL memory or "habit memory"; to the rational sphere (3) is linked the important ARCHETYPICAL memory; and to the preconsciousness sphere (2): the REPRESENTATIVE memory. Let us comment on each of these memories[4].

The first memory, "psychophysiological", is basically sensitive, specialized in retaining memories related to the world; it is therefore the seat of the habit patterns: IT CONSERVES EVERYTHING NECESSARY TO ENSURE SURVIVAL.
INDIVIDUAL and, in addition, what contributes to IMPROVE such survival, that is to say, the gregarious or social. This "memory of habits" was what mainly determined the "instinctive will" of the pasu.

The third, "representative" memory was incipient in the pasu, and only after the enchainment of the Spirit, when the pasu became a "lost virya", did it develop sufficiently. It may seem strange to note that the "sphere of consciousness" is regarded as a form of memory, but a little thought will show that remembering, and representing what is remembered, is an essential characteristic of consciousness. This characteristic is closely related to the problem of temporality, with the faculty that the consciousness possesses to endow representations with an "immanent time", psychic, in substitution of the real time that might have corresponded to the original fact that is remembered and represented. In the section "Functioning of the Sphere of Consciousness" it will be shown that the "consciousness" is a "historical subject" and that the "sphere of consciousness" is the "history of the microcosm", i.e., a kind of memory.

The second, "archetypal" memory, which we deliberately leave to the end, is the one that interests us most for now. So important is the concept of "archetypal memory" that it can be stated without further ado that its ignorance, or its absence in any

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4 A fourth memory, "The Memory of Blood", which is linked to the "sphere of Egoic Will", a sphere proper to the Lost Virya and, therefore, not yet defined, will be studied later on. However, as will become clear in "C" of the next paragraph, there is another important memory, called "conceptual", situated "between" the archetypal memory and the representative memory.

philosophical system, is sufficient to situate the position assumed on the margin of the Hyperborean Wisdom. We recommend, therefore, not to proceed without a deep understanding of the concept that follows.

Figure 9 shows an analogical scheme of the Universe of The One, which is also called macrocosm. This denomination is adopted when it is understood that man is a "minor mundus", a microcosm that reflects the "maior mundus" or macrocosm. Such a conception has been held since ancient times and, as far as Western thought is concerned, it is found in Greece, in the times of the pre-Socratics with Anaximede, Pythagoras, etc.; in Plato and Aristotle; in the Neo-Platonists; Gnostics; Christian mystics; Kabbalists; alchemists; in modern philosophy with Leibniz, etc. And, of course, it is part of the religious traditions of China, Japan, Tibet and India, especially in esoteric Buddhism. However, in spite of such an enormous expansion, the main consequences, even logical, that follow from the concept have remained to this day in the esoteric realm. We, in affirming as a Principle of Hyperborean Wisdom the ancient idea of the macrocosm, will find it necessary to emphasize relationships that are sometimes puerile but which, because of the esoteric character pointed out, are not usually at all evident. But we will do so, even at the risk that, as in the well-known anecdote of the "Colon's egg", it may cause irritation to be made to notice something that, THEN, we will believe we should have noticed ourselves.

This is what happens with the subject of "reflection": by so much affirming, without reflection, that "the microcosm reflects the macrocosm", nobody notices any more that EVERY REFLECTION IS AN "INVERTED" COPY OF THE ORIGINAL. This quality, which seems a puerility to emphasize, is a matter of the utmost importance, for its consideration makes it easy to understand the function of REASON and the functioning of the rational sphere. Let us see, then, how the ancient concept should be interpreted.

We already have a description of the macrocosm according to the scheme of figure 9. The microcosm or material body of the pasu, as a reflection of the macrocosm, must contain a replica of all its parts. This means: that in the material body there MUST BE A SECTOR THAT REPRODUCES THE ARCHETYPICAL PLAN; and that in this sector MUST BE THE COPY OF ALL THE UNIVERSAL ARCHETYPES; and that these copies MUST BE INVERTED WITH RESPECT TO THE ORIGINAL.

Such properties of the material body or microcosm allow us to elaborate the following definition: THE SET OF ALL THE UNIVERSAL ARCHETYPES OF THE MICROCOSM, INVERTED COPIES OF THE UNIVERSAL ARCHETYPES OF THE MACROCOSM, IS CALLED: "ARCHETYPAL MEMORY".

The seat of the archetypal memory, that is, of the biological replica of the "archetypal plane", is the neurophysiological structure of the brain. It can be crudely stated that "the whole brain is the archetypal memory". However, even if the scalpel penetrates to the depths of the encephalic mass, molecular biology invents formulas for cellular macromolecules, genetics manages to decipher the code of the sugar-phosphate bonds of nucleic acids or engineers in cybernetic systems build "models" that simulate the brain functioning, nevertheless we say, in spite of these and other scientific prodigies, NOBODY HAS EVER, NOR WILL EVER, EVER, EFFICIENTLY DISCOVER THE "ARCHETYPES", which, as we have said, constitute THE ENTIRE BRAIN. And this is not for lack of scientific ability, or for an error of methodology, but for the essential IMPOSSIBILITY of the human being, pasu or virya,

to perceive the universal Archetypes "through the sensory sphere". By the way, not only the Archetypes of a brain but those that sustain any entity, SO LONG AS THEY ARE UNIVERSAL, CANNOT BE KNOWN THROUGH THE SENSORY SPHERE: OF THE ENTITY. ONLY ITS DESIGN, ITS PARTICULAR TERM, CAN BE KNOWN.

This impossibility will be better understood if we first define what is meant in the Hyperborean Wisdom by REASON. But, as we are here studying the psychic structure of the pasu, the definition we will give refers fundamentally to this primitive type of man. In the virya, due to the evolution of the neocortex, the brain later allowed greater rational specialization, however, the aforementioned impossibility still exists and its origin continues to be the one we are now going to expose.

For the biological sciences, the brain is a specialized cellular organization. For the Hyperborean Wisdom, the brain is: archetypal memory. The brain, or archetypal memory, functions by the will of a RATIONAL "SUBJECT" or "REASON" whose activity can always be reduced to two basic operations, one TRANSCENDENT and the other IMMANENT. The first operation of reason is TRASCENDENT COMPARISON and the second is IMMANENT INTERPRETATION. The first operation has as its mission to DISCOVER the design of entities and the second to INTERPRET, such design, in semantic terms. This is what will be explained step by step below.

First operation: COMPARISON:

The diagram in Figure 11 shows the psychic structure of the pasu surrounded by the "sensory sphere". In the animal-man the sensory sphere fulfills the function of receiving stimuli from the world and converting them into nervous impulses destined for the brain, i.e., it is the intermediary between the internal and the external. But the sensory sphere does not respond in the same way to different stimuli and itself varies appreciably from one pasu to another. It is necessary, then, to refer to SENSITIVITY; let us clarify the meaning of the term: the capacity of a given sensory sphere to respond with greater or lesser intensity to a given stimulus is called "sensitivity". In figure 11, the circumference that limits the sensory sphere is analogous to sensitivity.

Now, if we observe figure 11 we see that the sensible affects the three spheres of the psychic structure; there is thus an "affective sensibility", a "rational sensibility" and a "conscious sensibility". And any of the three types of sensation can be the object of SENSIBLE INTUITION. It should be clear that the rational operation we are describing employs ONLY that which reaches the rational sphere, i.e., the product of rational sensibility.

The object of sensibility is reality and, within this, the external entities that constitute it. IN THIS, AND IN ALL THE COMMENTS THAT FOLLOW, WE WILL CONSIDER THE SENSORY SPHERE IMPRESSED BY AN EXTERNAL ENTITY, EXCEPT IN THOSE CASES IN WHICH THE CONTRARY IS EXPRESSLY CLARIFIED.

We can now describe the first operation of reason, which we call TRASCENDENT because it is concerned with COMPARING the stimuli that ATTACH the sensory sphere and that were caused by an external entity. That is: THE TRANSCENDENT OPERATION OF REASON CONSISTS IN "COMPARING",

AUTOMATICALLY, THAT IMPRESSION THAT THE RATIONAL SENSIBILITY PICKS UP FROM AN EXTERNAL ENTITY.

We now know, with precision, that the first operation of reason is a COMPARISON. But comparison with what? Because comparing consists in establishing relations between TWO objects, which allow us to discover their differences or similarities. Answer: the entity is compared with the Archetypes of the archetypal memory. Of course, it is necessary to deepen this answer until the DISCOVERY EFFECT that the first operation exerts on the entity becomes comprehensible.

As we said above, two terms coexist in the entity, one universal and the other particular. The universal term is the Archetype -or the set of Archetypes, if it is "composite"- that sustains it as an entity and toward which its evolution as finality points; the particular term is the design that the Demiurge has fixed in every entity as suprafinality. The first term makes the entity a being-in-itself; the second term says that the entity is a being-for-man.

When an entity impresses the rational sensibility, the first operation of reason consists in submitting the impression received to comparison with the archetypal memory. In this memory there will always be at least one Archetype that is an inverted copy of the universal Archetype that sustains the entity and with it the comparison is made. That is to say that REASON COMPARES ONLY THE UNIVERSAL TERM OF THE ENTITY (THE UNIVERSAL ARCHETYPE) WITH ITS INVERTED COPY: AN ARCHETYPE.
OF THE ARCHETYPAL MEMORY. It is easily understood that this can ONLY occur since in the archetypal memory there are ONLY inverted copies of the universal Archetypes, entelechial finality of the entities, and there is no copy or reference whatsoever of the particular designs of each entity, suprafinality of being-for-man.

What emerges from the confrontation between the universal Archetype of the entity and its inverted copy of the archetypal memory? Answer: nothingness. It is like adding plus (+) with minus (-), a positive unit with a negative unit: its result is zero (0). This means that reason automatically eliminates the universal term of the entity AND LEAVES THE PARTICULAR TERM OR DESIGN. Only then can the entity be KNOWN AND NAMED. But this naming is not possible, as some believe, "because man is logos": the true logos is the Demiurge who has designated the entities; the pasu, after his discovery, can only repeat that which was previously assigned to the entity.

Leaving the problem of knowledge for later, it can now be understood, after deciphering the first operation of reason, why we affirmed that "it is impossible for the human being, pasu or virya, to perceive the universal Archetypes through the sensory sphere": the impossibility exists as long as the apprehension is rational and the apprehended entity is an external entity. But it is also necessary to understand, once and for all, that REASON IS A FUNCTION OF THE ARCHETYPICAL MEMORY; THAT IS, OF THE BRAIN, AND THAT THE FIRST RATIONAL OPERATION INVARIABLY CONSISTS IN THE ELIMINATION OF THE UNIVERSAL ARCHETYPE, UNIVERSAL TERM OF THE ENTITY, BY COMPARISON.
WITH ITS INVERTED COPY. This is so and cannot be altered because the archetypal memory is a STRUCTURE, that is to say, a whole whose parts are solidly linked, whereas reason is a function that consists in linking certain elements of this structure BUT WITHOUT MODIFYING the structure itself. In the brain, according to official science, the "rational operations" consist in certain

The brain's own cellular structure is never permanently modified, no matter how much one thinks, and no matter how many networks of neural interconnections such thinking produces, and no matter how many synapses or bioelectrical interconnections are made between clusters of specialized cells. Just as it is not possible for neuronal activity to modify the structure of the brain, neither does rational function modify the archetypal structure; and this equivalence is exact because the brain and archetypal memory are one and the same thing, only that the neurophysiological explanation belongs to the official science of the West and the structural explanation to the Hyperborean Wisdom.

The impossibility of perceiving the universal Archetypes that sustain external entities is also called IRREPRESENTABILITY. By this word is meant that the "representation", that is, the mental vision, of the universal Archetypes is not possible, which in no way implies that they cannot be KNOWN. But the knowledge must come from a confrontation effected on a supra-rational level, in another sphere: the pasu in the sphere (2) of pre-consciousness; the virya in the sphere (2) of consciousness.

Second operation: RELATE.

The second operation of reason is called INMANENT because it consists in establishing relations between exclusively interior objects of the psychic structure: when the entity has been discovered, by the first operation, it establishes relations between its INTERIORIZED "particular design" and the Archetypes of the archetypal memory, and with the Archetypes among themselves. But, in order to explain this operation, it is necessary to describe previously the CULTURAL STRUCTURE, which will be done in the next paragraph.

As a conclusion to this brief exposition of the archetypal memory, it should be emphasized that reason, its function, in the first operation TAKES THE EXTERNAL ENTITY AND, AFTER ELIMINATING THE UNIVERSAL TERM, DISCOVERES THE PARTICULAR THEREIN; THIS GOING FROM THE UNIVERSAL TO THE PARTICULAR IS THE MOST GENERAL SPECIES OF "DEDUCTION". THE ESSENCE OF THE DEDUCTIVE: ALL DEDUCTION IS ALWAYS A POSTERIORI OF THIS FIRST OPERATION, BUT, IN ITS FORM, DERIVABLE FROM IT.

The first operation is a priori to any other reasoning about the entity because it is indispensable for discovering the entity and placing it under observation. But, by taking the external entity, lost in the universal, and placing it in the internal as a particular design, a TRASCENDENTAL DEDUCTION is being carried out.

On the contrary, the second operation will take the entity discovered in its particular design and will RELATE it to the Archetypes of the archetypal memory, that is to say, to THE UNIVERSAL OF THE MICROCOSM; THIS GOING FROM THE PARTICULAR TO THE UNIVERSAL IS THE MOST GENERAL SPECIES OF INDUCTION, THE ESSENCE OF THE INDUCTIVE: ALL INDUCTION IS DERIVED FROM THE SECOND OPERATION. But, in
taking the internally discovered entity, and relating it to Archetypes of the microcosm, an IMMANENT INDUCTION is being carried out, that is to say, circumscribed within the being-animal-man or pasu.

FUNCTIONING OF THE CULTURAL STRUCTURE OF THE PASU

With the same reservations and considerations that we made when proposing the Sphere Model, we are going to use the "structural model" to complete the CONCEPTUAL description of the psychic structure of the pasu. Why should we use a new model? Because here we are going to develop the following concept: the "archetypal memory (brain) is THE GIVEN, that which the animal-man inherits COMPLETELY and cannot modify; however, founded on the archetypal memory, there is SOMETHING THAT IS BUILT UP throughout life: THE CULTURAL STRUCTURE. The answer is, then: to understand the cultural structure, whose growth is a product of the operations of reason, we will use the structural model because it keeps the necessary and sufficient correspondences.

A - The structural model

The first thing we must do, before dealing with cultural structure, is to acquire a clear notion of what a "structure" is. To do this we will proceed inductively, starting from the intuition of a simple geometric structure and extending this intuition to structures of greater complexity. In Figure 12 we have represented an elementary geometrical structure widely used as a model in physics, known as the "centered cubic lattice of a crystal". It is possible to imagine structures of this type in which the polygon of the face is other than square, thus obtaining not cubes but polyhedra such as the "octahedron", "dodecahedron", "icosahedron", etc. A net is composed of the linking of a set of similar polyhedra.

However, the network that we need as a model is not integrated with similar polyhedra, but must be able to include in the structure all POSSIBLE POLYHEDRONS and must ensure the POSSIBLE CONNECTION of one with another.

We will now study the geometric structure of figure 12. From simple observation we deduce that it is composed of four elements: certain protuberances at the vertices and center of the cube called KNOTS; the LINK between knots; the SPACE that occupies its extension; and the TIME that allows it to last or change.

But the first thing that is striking is the interrelation that links all the MEMBERS, since it is possible to reach any of the nodes starting from any other by simply advancing on the links. This topological quality allows us to state that "in a structure the whole conditions the part". However, such conditioning does not come ONLY from the links that prevent the independence of the knots: IN ADDITION, the members are articulated in the total form in such a way that, for example, in figure 12 we could not remove a knot without destroying the cubic form; and, ALSO, there is INTERACTION between the members since, if in the same figure we attribute for example "MASS" to the cubic structure, it turns out that by removing a knot the static equilibrium that it could have reached is altered.

On the other hand, by subjecting the cubic structure in Figure 12 to dynamic conditions, e.g., displacement or rotation, it can be concluded that the members are SOLIDARY and that they are all FUNCTIONALLY COMPENETENT.

In summary, we can characterize the structure as AN ORGANIZATION OR LINKAGE OF MEMBERS ARTICULATED IN A WHOLE, INTERDEPENDENT, SOLIDARY, INTERACTIVE AND FUNCTIONALLY COMPENETENT.

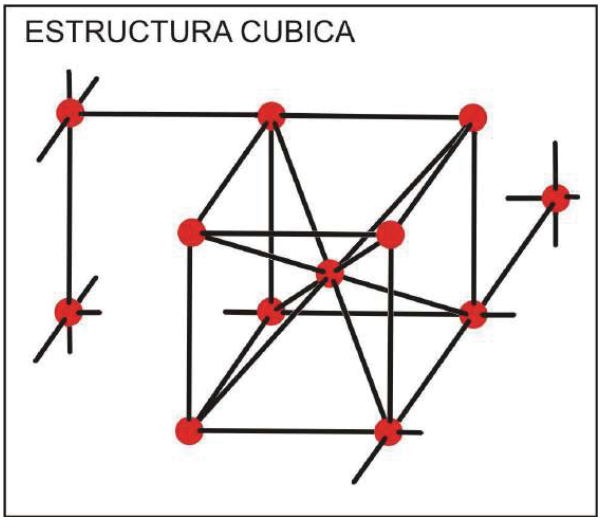


FIGURE 12

B - Knots and links of the structure cultural.

The archetypal memory or brain is inherited, unmodifiable; but its function, reason, is capable of effecting a permanent structural construction, at least t h r o u g h o u t the life of the pasu. But this construction does not proceed from an act of choice, from the will of the subject, but from the mode of being of reason. Indeed, reason by the mere fact of acting produces elements of the cultural structure, members that are linked to the whole and remain definitively articulated.

The function of reason as producer of the cultural structure obeys the purpose that the Demiurge has set for the destiny of the pasu: to be the discoverer of entities and, from the entities, to be the producer of culture. Culture, gregarious, social or collective application of the knowledge of entities is the fact that truly "gives meaning to the world", because of its external character to the microcosm, for being seated in the macrocosm. Later we will have the opportunity to study the cultural fact in the historical framework of the Kaly Yuga.

We will apply the structural model recently exposed to explain the structuring effect of reason. Recalling the fourfold constitution of a structure, we must begin by asking what is the SPACE in which the cultural structure is built? Answer: the cultural structure is a substratum of the affective and rational spheres (see figure 11).

This answer brings us to the problem of the nature of the spheres: what are the spheres? Here we affirm the ENERGETIC nature of the psychic structure of the pasu and such a definition may generate the prejudice that "the concept of "energy" is being applied to the psyche". Against this objection we reply that, on the contrary, "because the psyche is energetic there is a concept of energy". Then, psychic substance is "energy", a higher form of matter in which matter is reduced to pure force. The "space" in an energetic sphere is always reducible to vector space, which justifies the choice of the structural method by its topological correspondences.

The cultural structure, which is formed by the action of reason, takes place in the affective and rational spheres as a SUBSTRATE of these, that is to say, its place is at the bottom, deep down, at the base: NEAR THE ARCHETIC MEMORY, OF THE BRAIN, which supports the affective and rational spheres. Let us now see how this structure is formed.

Let us recall the first operation of reason. Reason compares IN the archetypal memory the universal Archetype of the entity with the inverted Archetype; from this comparison the universal Archetype of the entity is eliminated, leaving only the particular term or design. But, in order to carry out the comparison, reason has had to locate the inverted Archetype and, once located, confront it with the entity, that is, with the impression that the external entity has produced in the rational sensibility, as defined above. Here is the origin of the cultural structure: AS A PRODUCT OF THE LOCALIZATION, WHICH THE FIRST OPERATION OF REASON EFFECTS ON THE INVERTED ARCHETYPE, A SECOND EFFECT OCCURS; THE FIRST EFFECT IS THE ELIMINATION OF THE UNIVERSAL TERM; THE SECOND THE UPDATING, IN THE MICROCOSM, OF THE INVERTED ARCHETYPE. The first effect is, therefore, the cause of the second.

The first operation of reason thus produces, in addition to the TRASCENDENTAL DEDUCTION, in which it eliminates the universal term, an ARCHETYPICAL UPDATE, in the microcosm of the inverted copy of the eliminated universal term. Let us leave aside, for the moment, the first effect, the elimination of the universal term, and turn our attention to the actualization of the inverted Archetype.

If we remember that the "archetypal memory" is analogous in the microcosm to the "archetypal plane" of the macrocosm, we can verify that the actualization of an inverted Archetype is analogous to that of any universal Archetype.

On the archetypal plane, the Archetypes ARE PERFECT but potential BEINGS: THE UPDATING OF AN ARCHETYPE CONSISTS IN ITS MANIFESTATION ON A "PLANE OF REALIZATION". When this plane is, for example, MATTER, the manifestation produces material entities that PARTICIPATE to a greater or lesser degree in the archetypal perfection. In the East it is said that the manifestation of the Archetypes on the material plane is effected by the impulse of the Breath of the Demiurge, that is to say, by a Cosmic Breath, a universal pneuma. But this Breath is not a mere rhythmic expulsion since it possesses DIRECTION, since it is "directed" to the plane of realization: the DIRECTION that determines the shaping impulse of the universal Archetypes to be directed to the material plane, and not to any other world, is the INTENTION of the Demiurge. It is this intention that impels the entities to evolve toward the entelechy of the Archetypes; and, as "Breath" is synonymous with "will," INTENTION is said to be the direction of the will of the Demiurge.

Entelechy is the finality towards which the phenomenal processes that constitute the reality of entities tend. But in every entity there are, as we have seen, two finalities: one universal and the other particular. This is due to the existence, in every entity, of a double demiurgic intention: a first intention shapes and drives the entity towards the entelechy of the Archetype of which it participates: it is the "finality"; a second intention DESIGNATES the entity a being-for-man: it is the "suprafinality". Therefore, THE ENTITY IS THE ACT OF THE UNIVERSAL ARCHETYPE BUT AN ESSENTIALLY INTENTIONED ACT, PRODUCED BY A DIRECTION OF THE WILL OF THE DEMIURG.

Let us now consider the archetypal memory or brain of the pasu, which is a reflection, an inverted copy, of the archetypal plane. Reason is a function of the archetypal memory; but reason is something that moves, that establishes relationships; what is the force that drives the pasu's reason? Answer: the instinctive will. The reason is DIRECTED towards the inverted Archetype, of an entity given to the senses, moved by the instinctive will. This means that the reference established between the inverted Archetype and the entity, for the purposes of comparison, IS NOT PASSIVE BUT ACTIVE, it is not static but dynamic, that is, it is INTENTIONAL. Naturally, such a reference has nothing to do with consciousness, since the latter is a historical subject that did not yet exist in the pasu. In any case, such an intentional reference was, and is, subconscious.

The intentional character with which reason refers to the localized Archetype is what produces its actualization and, with it, the growth of the cultural structure. But the actualization of an Archetype must take place on a "plane of realization". What is, in the microcosm, this plane on which the inverted Archetypes manifest themselves? Answer: the psyche or "soul" of the pasu; concretely: in the depths of the affective and rational spheres. This answer coincides with the answer we had previously given to the question "for the SPACE in which the cultural structure is built" since we said then that this was "a substratum of the affective and rational spheres". Now we can complete the concept by saying that the space occupied by a cultural structure is the plane of realization of the Archetypes of the archetypal memory; that is: the energetic spheres of the psyche.

We have not yet explained HOW the cultural structure is constructed, but WHERE it takes place. We will be able to begin this explanation after exposing a fundamental concept that, because of its importance, should not be forgotten in any subsequent analysis.

It is a question of the following: EVERY PSYCHIC PHENOMENON IS OF A SEEMIC CHARACTER. Without entering into the problem of the CONTINUITY that the psyche of the pasu has to maintain, as an energetic sphere, it is unquestionable that every psyche is a deposit of a multiphenomenal content: the above statement affirms that THE IMMANENT DIVERSITY OF THE PSYCHIC IS SYMBOLIC. Accordingly, psychic contents are symbolic; but there is no need to be confused: the symbol is not a mere addition to the psychic content, a property of the latter, but the content itself, ITS ESSENCE. Thus, the SEEMIC IS THE ESSENCE OF THE PSYCHIC and, therefore, every fact that possesses a psychic termination manifests itself semetically or polysemically.

We will now study how the cultural structure is constructed. We have already advanced that its origin lies in the "actualization" that the rational reference produced in the inverted Archetype as a second effect of the comparison. The

The actualization of an inverted Archetype, analogously to that of a universal Archetype of the macrocosm, manifests itself on a "plane of realization": the psyche. But, as we have recently seen, such a manifestation MUST BE SEMIC.

The updated inverted Archetype, in fact, manifests itself as a SYMBOL in the psychic sphere, which constitutes a member of the cultural structure: the one that corresponds to the "knot" and which we are going to call "PRINCIPLE" or "SIMPLE SYMBOL". In other words: when reason locates an archetype IN the archetypal memory, the referential intentionality impels it to manifest itself in the psyche where it is structured as a PRINCIPLE or SIMPLE SYMBOL.

Let us now consider the first operation of reason, complete in its two effects. In comparing the entity with the archetypal memory, the confrontation of the universal Archetype of the entity with its inverted copy takes place, that is, two opposites are opposed; from this operation results as the first effect the elimination, or negation, of the universal Archetype of the entity and, with it, the discovery of the design or suprafinality; and as the second effect: the manifestation, or affirmation, of the inverted Archetype in the cultural structure as a Principle, that is, occupying the place of a "knot". The first effect, as we see, has discovered the entity in its design; let us see what happens next.

In the first place, we must qualify the discovery of the design as a TRANSCENDENCE of the external entity, which thus places itself BEYOND the sensory sphere. Indeed, while the universal Archetype can never be seen outside the entity, nor in the entity itself, for it is absolutely immanent, the design of the entity is ready to be-for-man, to transcend all barriers and to reveal itself in fullness. In other words: the design becomes an INTERNAL OBJECT.

As we said before, "there is no equivalence in the archetypal memory for the design of entities" since, precisely, the purpose of the animal-man is to discover this design and to give meaning to the world. That is why the design, as an interior object, is the subject of the second operation of reason: RELATING. What does reason do with the design of the entity? Answer: INTERPRET IT.

In order to interpret the design, reason SEARCHES FOR THE MOST APPROPRIATE OR CONGRUENT ARCHETYPES, from the archetypal memory, AND WITH THEM CONFIGURATES A
"SCHEME" OF THE ENTITY. Here there is not, as in the first operation, any elimination of Archetypes; on the contrary, there is the affirmation of one or several of them, necessary to interpret the design. That is to say: as an effect of the second operation of reason, which establishes relations between the design of the entity and the archetypal memory, there is the actualization of one or several Archetypes. But "actualization" is manifestation in the psychic sphere, in the sphere of the cultural structure. Here is what happens: THE SET OF UPDATED ARCHETYPES, THAT INTERVENE IN THE INTERPRETATION OF A DESIGN, IS MANIFESTED IN THE PSYCHE AS A "COMPLEX SYMBOL" THAT REPRESENTS THE SCHEME OF THE ENTITY AND IS STRUCTURED IN THE PLACE OF THE "LINKS"; SUCH LINKS ARE NAMED: "RELATIONSHIPS".

A structure is built with links between knots; the cultural structure is built by reason with RELATIONSHIPS BETWEEN PRINCIPLES. The cultural structure is, thus, a psychic organization, of energetic substance and of semic essence, whose

members are complex symbols that relate or link to simple symbols or Principles (archetypal).

But up to now we have only seen how ONE knot and ONE link are constructed. We still need to know how the cultural structure GROWS and what relation it has with the total psychic structure of the pasu in order to understand its functioning. This will be the subject of the next article, after we say two words about the second operation of reason.

The second operation, which we previously described as IMMANENT INDUCTION, consists, as we have now seen, in INTERPRETING the design of the entity by means of relations between archetypes of the archetypal memory. This operation, "INTERPRETING", supposes, if one looks at it, the existence of a CRITERION. But such a "criterion" is not the product of the "decision" of the Pasu; on the contrary, every decision is a posteriori of the Pasu and is conditioned by him. This is so because it is a PATTERN CRITERION. Reason operates driven by the instinctive will, i.e., subject to patterns of behavior, and the second operation conforms to a pattern which is a pure form of criterion. But this "rational criterion," which intervenes a priori of the understanding, is manifestly hereditary for it constitutes a form or mode of reason, i.e., of a function of the archetypal memory or brain, which is "given" because it is inherited. By this we mean to emphasize that the interpretation of the design will vary from one pasu to another according to the degree of precision that the hereditary rational criterion allows each one to reach.

C - The cultural structure as memory.

A "knot" of the cultural structure or Principle is the semic correspondence of an Archetype of the archetypal memory; a "link" or Relationship is the semic correspondence of the "design" of an entity, its scheme, according to the interpretation made by reason. As soon as the life of the pasu begins, as soon as its sensory sphere is exposed to the impression of the entities of the world, multiple knots and similar links are added to the cultural structure by the archetypal actualization produced by reason.

The cultural structure GROWS, then, constantly, both in the number of members and in the complexity of the plot, while what is already structured PERMANNS as a substratum of the affective and rational spheres. This permanence inevitably raises the problem of time, that is, that of the relation between transcendent time or time of entities and immanent time or psychic time, the solution of which will be given later. But, even if we have not entered into this problem, it must be understood that the "permanence" of the cultural structure makes it a kind of memory, but not "archetypal", like the brain, but "experiential", that is, the product of the experience of entities. Archetypal memory is passive and static; hereditary. The cultural structure, as memory, is active and dynamic: experiential. For reasons that we will see later, the cultural structure is also called by the Hyperborean Wisdom: CONCEPTUAL MEMORY.

Of course, the objects of this memory, what is truly memorized, are the RELATIONSHIPS between Principles, since the "principles" are mere semenic actualizations of the Archetypes of the archetypal memory. The Relations, or links, of the cultural structure constitute for the pasu the "truth" of the entities, since they represent the rational interpretation of the design, and, therefore, an explanation of the

The functioning of the psychic structure has to aim mainly at exposing the nature of such links or Relations. It should come as no surprise, then, that we shall devote to these the greater part of the next few articles.

D - Principles and Relationships as SYSTEMS.

If we recall our previous convention that, unless otherwise stated, all explanations would be exemplified by external entities, we can delve deeper into the definition of Relationship.

For the pasu a relation is, first of all, the TRUTH of the entity. Moreover, it should be noted here that we do not say THE ESSENCE but THE TRUTH of the entity: this distinction indicates that the essence of the entity is the DESIGN, while the Relation is a rational correlate, the interpretation of the design or SCHEME, the truly known, and, therefore, the TRUTH of the entity.

The truth of the entity is "memorized" by the cultural structure as a complex symbol or Relation, that is, as a semantic link between Principles or simple symbols. Now, what is a complex symbol composed of: a set of simple symbols STRUCTURED to constitute the SCHEME of the entity. A complex symbol, Relation or link of the cultural structure, is, in turn, a semic structure of a lesser degree called "SUBSTRUCTURE". This property of the complex symbol or Relation, of being a substructure of simple symbols poses a problem that requires clarification before continuing with its study.

Indeed, if a complex symbol or Relation is a link between simple symbols or "Principles", can these Principles ALSO be included in the set of simple symbols in which the complex symbol consists, i.e. can the Principles be REPEATED in the cultural structure? Answer: The simple symbols can exist either as Principles in the place of the nodes or as constituent elements of the complex symbols in the place of the links; THE DIFFERENCE IS IN THE POWER: THE "PRINCIPLES" ARE "PASSIVE POWERS" WHILE THE "RELATIONSHIPS" ARE "ACTIVE POWERS". But as the
The concept of "potency" requires the consideration of TRASCENDENT TIME; we will not now enter into its definition, as this will be done later. Suspending until then, then, such a definition, let us remember that the Principles come from the first operation of reason, when the universal Archetype of the entity is compared with the inverted Archetype of the archetypal memory: it is this intentional reference that actualizes the Archetype in the cultural structure as Principle or PASSIVE POWER; but the elimination of the universal Archetype has caused the discovery of the design, of the being-for-man of the entity, and this revelation is interpreted by reason through the second operation, which consists in referring the design to the Archetypes necessary to obtain a scheme; the Archetypes of reference, among which may figure the same that was used to eliminate the universal, are actualized in the cultural structure forming a complex symbol, Relation or ACTIVE POWER.

The representation, in the cultural structure, of an inverted Archetype as a "knot" is called: Principle; if, in addition, the same Archetype is represented in a

relationship as a semeic element of its substructure, such an element is called an ARCHETYPICAL SYMBOL. If an archetypal symbol and a Principle represent the same Archetype, they differ only in potency: the Principle has "passive potency" and the archetypal symbol, like the whole Relationship, has "active potency".

The same inverted Archetype can thus have a symbolic correspondence with a Principle or a semeic element of the Relationship. However, it is fundamental to understand this: although the same simple symbol can represent both a Principle and a semeic element of a Relationship, it will NEVER BE STRUCTURED MORE THAN ONCE AS A "PRINCIPLE" OR "KNOT" AND, ON THE OTHER HAND, IT WILL BE UNCONSTRAINED INCONTAINABLY AS A SEEMIC ELEMENT OF "RELATIONSHIPS" OR "LINKS".

This means that, once reason has COMPARED an entity with an Archetype and the latter has manifested and structured itself as a Principle or passive potency, it does not matter how many times such an operation is carried out again, with that or with other entities: THE ARCHETYPE NEVER MANIFESTS ITSELF MORE THAN ONCE AS A PRINCIPLE. IN ANY CASE, WHAT HAPPENS IS THAT THE REPEATED RATIONAL REFERENCES TO AN ARCHETYPE, FOR COMPARISON, INCREASE THE PASSIVE POTENCY OF THE CORRESPONDING PRINCIPLE OR KNOT. The greater
power is necessary because, being the Principles something unique in the cultural structure, they MUST SUPPORT ALL RELATIONSHIPS REFERRING TO THEM.
We are in the case, for example, in which a given node in figure 12 would have to support countless links; for this, it would be necessary to foresee some way to reinforce the node at each new link, thus avoiding the weakening of the structure; this "reinforcement" is carried out, in the Principles, by the increase of passive power.

This condition of unique, unrepeatable knot that each Principle has should give an idea of the complexity of the cultural structure. Think of any Principle, for example, number one, and you will be able to imagine the impressive number of Relationships with which it must be linked in our own cultural structure.

So far it has been made clear that an Archetype is represented by a single Principle and ALSO by very many simple symbols sub-structured in the various Relations. We will now go on to study, in greater detail, the complexion of the Relations.

In the structural model we are using, a Relationship between Principles is analogous to a link between knots in figure 12, that is to say, to a CYLINDRICAL BARRIER such as the one represented in figure 13. The REAL DIMENSIONS of the link are space, time and substance. Naturally, the space occupied by the cylinder can be characterized in turn by qualitative dimensions such as length, width or thickness, surface area, volume, etc.

The analogy between Ratio and cylindrical link will allow us to define certain characteristic dimensions. In a Relation, time and substance are reduced in the concept of POWER, which will be defined in the next paragraph; as for "space", the analogy is established with respect to the length and volume of a cylindrical link. Summarizing, every Relation is defined on the basis of THREE dimensions: its EXTENSION, analogous to the LENGTH; its COMPRENSION, equivalent to the VOLUME; and its POWER.

Minus the power, we will define "extension" and "comprehension", making the clarification that, in general, they should be considered valid, not only for schemes of external entities, but for all Relations, whatever the entity represented.

The length of a relation, analogous to the length of a link, denotes the class of all the simple symbols involved in the substructure of the complex symbol or relation. The longer a Relation is, the greater the number of semantic elements it encompasses.

The comprehension of a Relation, analogous to the volume of the link, indicates how close the schematic truth is to coinciding with the essence of the entity or design. The comprehension is thus the substructure itself, the schematic scheme of the entity whose truth the Relation represents. That is why its accuracy in UNDERSTANDING the essence of the entity depends on the interpretation effected by the second operation of reason, i.e., it depends on the hereditary criterion. A greater volume of the link is equivalent to a greater comprehension of the Relation, i.e., the Relation is more comprehensive in properties corresponding to the design structured as simple symbols.

We have spoken of the Principles and Relations and now know something more of both; but if we consider them together and pay attention to some common properties, we shall soon be in a position to study in their entirety the functioning of the cultural structure of the pasu, as promised by the title of this subsection.

First of all, let us note that the Principles do not proceed FROM a sensible intuition, but have been structured BY effect of it. The Principles, as a semic representation of innate Archetypes, are a priori of all reasoning or reflection and determinants of the understanding. The passu will "FIND" them or will intuit them and identify them with "pure symbols", "innate ideas", "numbers", "mental categories", etc., or will improperly call them "archetypes".

On the contrary, Relations have their origin in sensible intuition OR ARE PURE CREATIONS OF REASON. They constitute, for the pasu, the substance of all rational thought.

It is evident that the cultural structure is composed of a small number of Principles and a countless number of Relations. But, unlike what happens in the cubic structure of figure 12, the conditions imposed on the cultural structure, "it must be able to include all possible polyhedra and must ensure the possible connection of one with another", cause that a Relation. CAN BE CONNECTED WITH MULTIPLE PRINCIPLES. We would not then be in the analogy of the cylindrical bar and this may lead to an invalidation of our conclusions. Therefore, to dispel any doubt and facilitate the exposition, we will use the notion of SYSTEM.

In the structure there are no parts but members, which are supportive, interactive, interdependent, etc., with the whole. Hence a SYSTEM, which may be a sector or the whole structure, should be considered as an arbitrary abstraction rather than as a "part". Structural morphology divides systems into simple and complex.
According to this we will define, in general, a "system" as: THE CLASS OF ALL RELATIONS THAT ARE LINKED WITH COMMON PRINCIPLES.

Likewise, a "simple system" is: THE CLASS OF ALL RELATIONSHIPS THAT LINK WITH A PAIR OF OPPOSITE PRINCIPLES. It is convenient to define an operation called REDUCTION in the following terms: IN EVERY SIMPLE SYSTEM THERE EXISTS A FUNCTION BETWEEN PRINCIPLES AND RELATIONS SUCH THAT IT IS ALWAYS POSSIBLE TO ASSIMILATE THE SIMILAR SYMBOLS OF EACH RELATION AND "REDUCE" THE NUMBER OF LINKS. For
systematic reduction it will always be possible to topologically simplify the polyhedral network to its minimum expression: ONE LINK AND TWO KNOTS, that is, a Relation between two Principles. We thus arrive at a minimal system, represented in figure 13, in which the Relation is linked at the beginning and end of its "extension" with two opposite Principles: it is then said to be a DIALECTIC RELATIONSHIP. The systematic reduction, considered as a mental function, is also called RATIONAL SYNTHESIS.

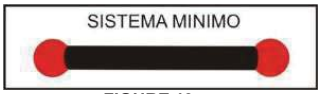


FIGURE 13

It is clear that the minimal system of figure 13 is a "substructure", according to the definition of "complex symbol" given above. Consequently we can generalize the reduction for every simple system as follows: EVERY SIMPLE SYSTEM IS A SUBSTRUCTURE SUSCEPTIBLE OF REDUCTION.
SEMIOTICS. But, and this should be even clearer, ONLY RELATIONSHIPS ARE REDUCTIBLE: PRINCIPLES ARE ABSOLUTELY IRREDUCTIBLE. From
However, if every simple system can be brought into the form of Figure 13, the general validity of the above definitions of Principles and Relationships is confirmed.

FIGURE 11 b

We are now in a position to explain the concept of complex system: IT IS A SUBSTRUCTURE THAT POSSESSES 'n' PAIRS OF OPPOSITE PRINCIPLES AND WHICH, BY SYSTEMIC REDUCTION, IS DECOMPOSED INTO A SET OF 'n' SIMPLE SYSTEMS.

Hereinafter, when we say "system", it should be understood as "simple system", unless otherwise specified.

E - The rational thinking of pasú.

After such extensive descriptions we surely wish to know how the pasu THINKS. Of course, the first and second operations of reason already imply a THINKING, as does the activity of the cultural structure and the sphere of consciousness. To avoid confusion, we will begin by defining the meaning of these terms and specifying their scope.

"THINKING" is the activity of the "psychic structure", composed, according to figure 11 b (it appears with figure 11), of the spheres "affective" (4), "rational" (3) and "consciousness" (2). Thus, it is clear that "thinking" is an activity that can take place in any of these spheres. In another section, however, it will be shown that thinking obeys an inevitable "hierarchical sequence": temporarily thinking is first located in the structure of the brain; the living brain builds the cultural structure which, a posteriori, is also animated by thinking; the living cultural structure builds the sphere of consciousness and, a posteriori, is also animated by thinking.

When we say, for example, "thinking" or "because of thinking", etc., it must be assumed that such "thinking" can occur in any sphere of the psychic structure and the appropriate reference must be sought in the text.

Always anticipating definitions, which will be duly substantiated later on, let us consider that "thought is the moment of thinking". In other words: "thought is the momentary act of thinking". In the next section we will see that such a "moment" presents a double temporality: on the one hand, it registers a "real duration" in transcendent time or "time of the macrocosm", and on the other hand, it registers an immanent time proportional to the energetic intensity of thought.

On the other hand, the particular microcosm of the pasu is the product of a monad and an Archetype. That is to say: the monad sustains the particular microcosm which evolves according to the process of a universal Archetype or Manu. But the monad never "descends" to matter, but manifests itself in the microcosm as a being of very subtle entity whose function is: to assimilate the evolutionary degree reached and to maintain it when the organic disintegration called death takes place. This being is "the soul" of the pasu.

The soul is the one who brings to the microcosm the non-biological genetic inheritance of evolution and it is the one who, when disincarnating, maintains what has evolved in that life to apply it in the life of other microcosms, always advancing towards entelechy. It is understood, then, that the soul, for its function of sustaining and impelling it towards entelechial individuation, MUST BE PRESENT AT EVERY POINT OF THE MICROCOSM. In truth, there is no function in the microcosm that is not ultimately founded by the soul, but, from the structural point of view, it is convenient to distinguish between its different FACULTIES. By FACULTY of the soul we mean

is understood as the POWER with which it ACTS in a structure. In this sense SENSITIVITY and INTELLIGENCE are, for example, FACULTIES. Now then: IN THE PASU "THOUGHT" IS THE MAIN FACULTY OF THE SOUL. Or, in other words,
Thinking is the manifestation of the soul in the psychic structure. But this manifestation has an unmistakable character: it is the only faculty with which the soul directly expresses the unity of the monad. That is why it is said that "thinking is the act of a thinking SUBJECT": the soul as SUBJECT, a subject that permanently tends to assert its own individuality, is the unmistakable reflection of the unity of the monad.

We said at the beginning that "thinking" can take place in any sphere of the psychic structure; the concept of thinking SUBJECT will allow us to understand more precisely this faculty of the soul. First of all, we must pay attention to the following principle: EVERY SUBJECT REQUIRES A STRUCTURE IN WHICH TO MANIFEST ITSELF. That is to say, THE SUBJECT CANNOT EXIST WITHOUT A VEHICLE FOR ITS MANIFESTATION; what always exists, even after the death of the pasu, is the transmigrating soul, but NOT THE SUBJECT, which is only an aspect of the soul characteristic of the state of incarnation: AN OBJECTIVE OF THE PASU'S PURPOSE. In short: THE SUBJECT IS A FUNCTION OF THE STRUCTURE.

In the microcosm, in order to expound our thesis on the original psychic structure of the pasu and the subsequent enchainment of the Spirit, we have distinguished three basic structures: the archetypal memory or brain, the cultural structure and the sphere of consciousness. Well, each of these structures can be animated by the thinking subject, according to the principle just examined. Without forgetting that it is always a question of ONE AND THE SAME SUBJECT, we shall call: "rational subject" or "reason" the thinking located in the archetypal memory or brain; "cultural subject" the thinking that occurs OVER the cultural structure; and, finally, "conscious subject" or "historical subject" the thinking proper to the sphere of consciousness, which will be the main subject of study in the next paragraph.

The force that "moves" the subject is the will. Thus, the "instinctive will" allows the "reason", or rational subject, to act in the archetypal memory; the "cultural will" impels the cultural subject to animate the cultural structure; and the "conscious will" makes it possible for the conscious subject to animate the sphere of consciousness. In figure 11 b it can be seen that in the systematic analogical representation of eccentric circles the enclosure (5) corresponds to the "cultural will", which is active in the three spheres (2), (3) and (4) for causes that will be explained in 'F' of the next subsection. On the other hand, the enclosure (6), of the instinctive will, is formed only by the intersection of the spheres (3) and (4), which means that "reason" is volitionally independent of the sphere of consciousness (2): it can act, and in fact always acts, "instinctively", that is to say, automatically.

In all that follows in this section we will concentrate on the description and functional analysis of the cultural structure, which is why any reference or mention of "thinking" must be understood as corresponding to the cultural subject (or to the rational subject, or "reason", since it is the constructor of the structure of Principles and Relations, as already explained). With this criterion, of "thinking", we will only refer to that produced by the instinctive and rational subjects and we will call it "RATIONAL THINKING", to differentiate it from the irrational thoughts that will be studied in another section. For the same reason, we will say: "rational thinking", alluding to that thinking which only apprehends rational thoughts. Naturally, such "apprehension" is only possible because thinking is a VOLITIVE SUBJECT.

Taking into account all these definitions and clarifications we can already consider the following property: THE RATIONAL THOUGHT OF THE PASU ORIGINATES, IN ALL CASES, "ON" THE CULTURAL STRUCTURE AND, FROM THERE, EMERGES TOWARDS THE SUPERIOR STRATOS OF THE PSYCHE, IT IS WORTHY TO SAY,
Such a transit of thought can only be understood in the light of the concepts of "potency" and "time", which will be studied in the following section. Here we shall confine our explanation to the origin of rational thought, since it is produced IN the cultural structure.

How is it to be understood, then, that thought is produced OVER the cultural structure? Answer: LITERALLY. That is, if we do not forget that "the cultural structure" is an analogical model, the answer is literal: thought is produced ON the structure, IN its Principles and Relations, that is, IN the systems; that is why rational thought is SYSTEMATIC.

As this answer does not allow us to see much, we will try to understand it by means of an allegory. Let us suppose that we practice vivisection of an animal and, by means of a craniotomy, we expose its brain. We observe it attentively and affirm: "it is a cellular structure"; and: "it is alive". But, upon closer inspection, we see that there are different types of activity within that structure: bioelectrical, biochemical, neuronal, hematic, etc. If we want to characterize such a difference in activity we can take "movement" as a common parameter and note that in bioelectrical phenomena what "moves" are "ions"; in biochemical phenomena "molecules"; in neural phenomena the same cell, stimulated by a nervous impulse, connects with another, "moves", producing synapses; in hematic phenomena a "protein molecule", etc. In other words: in the broad framework of "life", which characterizes this cellular structure or brain, we distinguish several different "movements" coming from different areas of functional activity. How have we DISTINGUISHED these movements, how have they become CLEAR to us? We have distinguished them, in the first place, because we did not consider the brain as a whole, as an organic whole, but we abstracted certain parts: the cells, the arteries, veins and tissues, etc. And, secondly, they have become clear because we observe what has been abstracted under different lights and optics.

Let us now observe the complex network of the cultural structure. When we say that the pasu "thinks" we are in a case analogous to "the brain lives": we imply the essential activity of the organism. Thinking" is the state of essential activity of the cultural structure, analogous to the "vitality" of the cellular structure of the brain. But in this we distinguished certain movements, proper to the organic functions, which became clear by abstracting these functions from the structural totality and observing them separately, that is, by FORMALLY FRAMING THE FUNCTIONAL AREA AND CONSIDERING IT AS A PHENOMENON IN ITSELF. In the same way a "rational thought of the pasu" is a DISTINCT AND CLEAR movement that occurs in certain regions of the cultural structure. In other words: thinking is the "vitality" of the cultural structure and thinking is the "living" of a system, in such a structure.

The structure is, then, full of mental activity, like the brain "bubbling with life". The pasu performs a rational operation and A SPECIAL MOTION IS PRODUCED "ON" A SYSTEM: IT IS THE RATIONAL THOUGHT. But
we now understand why that answer should be interpreted literally: the

rational thought is only a localized activity OVER a system of cultural structure. However, this "ABOUT" should not be misleading: thought is not an activity that occurs on the surface of the elements of the system, it is not in this superficial sense that we say "ABOUT". Thought is SOMETHING OTHER THAN THE SYSTEM and therefore occurs OVER the system; it can move from one system to another or remain OVER one of them. And it can do all this because rational thought is the experience of the system or the system experienced as thought, that is, what is actually thought during thinking.

An analogical way of imagining the fact that in a cultural structure a rational thought occurs about a system is to suppose that at that moment the system is ILLUMINATED. For example, in a structure like the one in figure 12, the thought of a "cubic system" would "illuminate" only the nine nodes and the twenty links of the cube and no other node or adjacent link. On the basis of such an assumption, which we shall see is not entirely without real foundation, we shall speak analogically of this or that system "being illuminated by a thought".

We wondered at the beginning what a rational thought of the pasu would be like and now we know that it is produced, as part of the activity of thinking in which the vitality of the cultural structure consists, ON a system and that this system is illuminated when this occurs. Now, these thoughts are not produced spontaneously in the cultural structure, but are caused by either of the first two subjects: either by the instinctive subject, that is, by the two operations of reason; or by the cultural subject, which only exists, naturally, a posteriori of the cultural structure.

So far we have considered "reason" as a structurer of schemes, but it is easy to see that the sensory sphere is not always affected by new entities or that reason can carry out mental operations that do not refer to external entities. However primitive the pasu may be, it can always make intuitive abstractions about entities, that is, it can differentiate them, extract them from among the remaining entities, and it can also decide about them. In these cases, although the cultural structure is in the process of formation and there is not yet an independent cultural subject, the operations of reason act as an "instinctive subject" and are capable of producing thoughts in the cultural structure. The process is the following: the second operation of reason establishes references between Archetypes of the archetypal memory or, what is the same, in the neurophysiological network of the brain certain bioelectric paths are generated by synapses; rational thought is produced because, SIMULTANEOUSLY with such brain activity, a system of the cultural structure is "illuminated", that is, the cultural thought perceives the experience of a system. The question is, by virtue of what process is the "neural pathway" transferred to the cultural structure as a "system"? Answer: Between the archetypal memory or brain structure and the cultural structure functions a BIUNIVOCAL CORRESPONDENCE.

We must clarify that the word "biunivocal" is used here in the restricted sense of "two-way correspondence" of the structures and in no way implies a mathematical homeomorphism but ANALOGICAL. It is therefore only a didactic concept used for convenience, as the whole structural model is also, without prejudice to whether such a model can describe or not the truth of the real facts. We will only be able to assure that, in the biunivocal correspondence between a bioelectrical configuration produced in the brain by the instinctive subject and the cultural structure, an equivalent scheme is transferred to the latter, which preserves from the former only its topological invariants, that is to say, its essential qualities.

By saying that there is a biunivocal correspondence between the two structures, we are affirming the POSSIBILITY of transfer in both senses, that is, that the activity of reason produces thoughts in the cultural structure as well as that certain thoughts of the cultural structure, generated in it by the cultural subject, cause activity in the archetypal memory. However, as we have already made clear, there can only be transference in the latter sense a posteriori of the cultural structure, i.e., when there really is a cultural subject in the pasu.

In short, in two biunivocally corresponding structures such as those we have described, there is FUNCTIONAL SOLIDARITY and, as a consequence, SIMULTANEITY OF PROCESSES. That is to say, "ACTIVITY" in one structure implies "SIMULTANEOUS ACTIVITY" in the other. A movement of reason causes a simultaneous movement in the cultural structure: the illumination of a system, for example; but a POSSIBLE movement in the cultural structure, the illumination of a system, for example, causes simultaneously the activity of the rational function. We are thus faced with a vicious circle in which it does not seem easy to decide, GIVEN A SIMULTANEOUS MOVEMENT IN BOTH STRUCTURES, which is cause and which is effect. But the solution has already been advanced: in the pasu thought is usually produced by the activity of the rational subject.

In comment B of this subsection we asked what is the force that moves the reason of the pasu and the answer was: the "instinctive will". This would be, then, the "force" that sets in motion the simultaneous activity of the cultural and cerebral structures. But in the section "Psychic structure of the animal-man or pasu" the instinctive will was defined as "adjusted to multiple patterns of behavior" that motivated "the behavior to be almost mechanical". The conclusion to be drawn from all this is the following: the pasu possesses the possibility of developing a psychic subject that generates its own thoughts and causes the activity of reason; while this evolution takes place, and as long as a subject independent of reason is not available, the "instinctive will" determines the function of reason according to the form of the patterns of behavior. Naturally, such "patterns" are formidable specializations of animal instinct elaborated after millions of years of evolution of the Manu Archetype. As we shall see later, it was only when the Hyperborean Spirit was chained to the pasu that the sphere of consciousness and the conscious subject developed in these hybrids, the "viryas"; the microcosm thus tended toward ONTIC AUTONOMY, in equal measure as the psychic structure, controlled by the conscious subject, tended toward SELF-CONSCIOUSNESS or INDIVIDUALITY.

Since we are studying here "the rational thought of the pasu" we must forget for the moment the viryas and admit that the activity of the cultural structure is usually determined by the instinctive subject, when the cultural subject does not operate. In such conditions it happens that, because of an operation of the reason, which acts motivated, for example, by a food pattern, the illumination of a system is produced in the cultural structure: this is a rational thought, the experience of the scheme of an entity. It will depend on the "depth" of the thought that part or all of the semantic elements of which the system is composed, the content of which is the scheme of the entity, will be experienced. But let us not forget that we define rational thought analogically as a formal abstraction of the structure, as an experience that is located on a system and, from there, emerges towards higher regions of the psychic structure. We will see what this depends on, but let us anticipate that such an emergence of thought is experienced as if it were a phenomenon independent of the

cultural structure, as if it arose spontaneously in the higher strata of the psyche.

F - Significance and design demiurgic.

Let us consider the cultural structure and define in it the concept of CONTINUITY. In a structure, continuity is a topological property, that is, a qualitative property, which intuitively can be defined as: the possibility of "starting" from any node and "arriving" at any other node by simply moving along the links; that is to say: continuity requires that there be no interruptions during the displacement. This in terms of a simple structure, similar to the model in the figure below.

12. The cultural structure requires a more rigorous definition. Let us suppose that, after applying the systematic reduction to ALL the systems of the structure, we unite each Principle with its opposite by means of a dialectical Relation; we will thus have a set of systems similar to the one in figure 13. In that case: THERE IS A CONTINUITY IF ALL THE SYSTEMS OF THE SET ARE CONNECTED TO EACH OTHER AT
BY AT LEAST ONE RELATIONSHIP EACH. It should be noted that this CONTINUOUS set of interconnected systems has all the characteristics of a structure.

Continuity thus defined is a topological property, a pure quality of the structure. But the cultural structure is an organism vitalized by mental activity: for it there are no separate parts or qualities but "experiences" of systems, thoughts "about" the structure. It is worth asking, then, how is the continuity of the cultural structure experienced? (The question about the "living of a quality" can be understood analogically: let us suppose that someone establishes that our skeleton is "continuous", in the topological-structural sense mentioned above, and asks us how we experience such a quality; naturally the answer can only come from a self-examination: since we cannot "feel" the skeleton at least we can make a palpation, with the hands of our body; then an answer can be this: the continuity of the skeleton is FOR ME the HARDNESS that the flesh acquires when pressed by the fingers of the hand in almost the whole body; this HARDNESS is CONTINUOUS because I can go from any point of hardness to any other by simply moving my fingers over the body and without ceasing to perceive at any moment the inner hardness. What does this tell us: that the quality is "experienced" as an attribute of something else: "continuity" became "continuous hardness". In other words: "hardness", which is also a quality, that is, an adjective, has been substantivized, reified, in order to then be predicated of its "continuity" with the adjective "continuous": "the hardness (thing) is continuous". It thus turns out that the experience of the quality consists in its substantivization).

The answer is the following: IN THE CULTURAL STRUCTURE OF THE PASU, "STRUCTURAL CONTINUITY" IS EXPERIENCED AS " SIGNIFICANCE".
CONTINUOUS". Here is a concept of capital importance: signification is a "continuum". But precisely because of its importance, this concept must be clarified.

First of all, we must distinguish between "signification" and "meaning". Both terms are in relation as the general to the particular, within the same species; for example, as "structure" to "system" or "thinking" to "thought". "Significance" is the experience of a quality of structure as such, which can only be obtained by experiencing a total "thinking", not focused on any one thought, or an intuition of such a "thinking".

But "signification is continuous", that is to say, it is something substantive, which subsists as a quality of the whole structure. On the other hand, "meaning" is the "moment" of signification, that which is signified when thought illuminates a system.

Once the distinction between signification and meaning has been made, it is necessary to consider that: THE UNITY OF RATIONAL THINKING IS GIVEN BY CONTINUOUS SIGNIFICATION. Then: THE MEANING OF A RATIONAL THOUGHT IS INSEPARABLE PART OF THE MEANING OF THE THOUGHT TO WHICH IT IS AT THAT MOMENT JOINED.

In the next section we will deal with the study of continuous signification under the temporal aspect. In the meantime it is convenient to get the idea that signification is a MENTAL HORIZON in which meanings can stand out as RELIEFS. When thinking, in which the vitality of the cultural structure consists, lacks thought, then the horizon of signification remains at a constant level. Suddenly, a thought illuminates a system: in the horizon of signification, AT THAT MOMENT, the relief of meaning stands out.

Meaning is thus not a mere content, but the foundation of rational thought, the subsistent basis on which all content rests. We said that rational thought is the experience of a system: now we know that meaning is the foundation of thought because it is the experience of continuous signification IN the system.

But meaning, as the relief of the horizon of signification, must manifest DEGREES OF REALCE: the "greater" or "lesser significance" of a rational thought. Well then: THE DEGREES OF MEANING DEPEND ON THE
"DEPTH OF THOUGHT". Let us clarify this concept.

Contrary to a merely superficial movement, rational thought, when it occurs on a system, can consist of a part or the totality of the semantic elements of the system. The capacity of a thought to include in its experience part or all of the symbols of a system, that is to say, to perceive an appearance or the essence of the scheme of the entity, is called DEPTH. The "deeper" a rational thought is, the more semantic elements of the scheme it possesses, the greater is its "truth".

The degrees of meaning depend on the depth of thought, that is, on HOW MUCH the system has been experienced in semantic terms. For example: the degrees of meaning depend on how much the DIMENSIONS of the Relation are experienced in rational thought: extension, comprehension and potency. But the Relation is a complex symbol that expresses the scheme of the entity, the interpretation of the design effected by the second operation of reason. Thus we arrive at the two extremes of RATIONAL KNOWLEDGE (of the external entity): design and meaning.

Indeed, the essence of the external entity, the being-for-man, is the demiurgic DE-SIGNIFICATION that is patentified by rational discovery and constitutes the original extreme of the act of knowing. At the other extreme, in the thought of the entity, the SIGNI-FICATE is a degree of knowledge determined about the truth of the entity. And between both extremes, of course, it is possible to point out several processes proper to the mode of rational knowing, already studied above: external entity, sensory sphere,

first operation of reason, design, second operation, scheme or Relation, meaning of the thought of the entity.

We said that thought is the act of thinking located on a system and we add that meaning is the foundation of thought, the level of reference on which are based those semantic contents of the scheme that have been able to be experienced. But a system is composed of Principles and Relations and the type of idea in which the thought consists will depend on which of these symbols are signified: if the meaning refers to a Principle, then the thought will consist of an IDEA WITHOUT IMAGE; if the meaning comes from a Relationship, the thought HAS THE POSSIBILITY of containing an IDEA WITH IMAGE: but this will depend on the ACTIVE POWER of the Relationship, as will be explained in the next paragraph.

G - Word and design demiurgic.

The meaning and the design are the extremes of the process of discovering the entity, but

Certainly not, since such purpose requires that the meaning RETURNS TO THE ENTITLEMENT and points to a MEANING in it. In this article this need will be evidenced in a general way. The guidelines that determine the problem will also be established; that is to say: if the pasu is an evolving being, at what moment of its development should we take it to make the descriptions that undoubtedly show its purpose of being a "giver of meaning", producer of culture?

The mental term of the design, of the discovery of the entity, is, then, the meaning. But the purpose of the pasu is not only to "discover" the entities but to "put meaning" in the entities so that, from the bosom of the entities, THE REASON OF THE WORLD EMERGES. This REASON is what justifies the work of the Demiurge and the OBJECT of his pleasure: it is the "GOOD" towards which the purpose of the pasu must aim, the goal of his destiny. That is why it is not enough that the design be revealed to the reason of the pasu and be KNOWN internally: it is necessary, fundamentally necessary, that the discovery be externalized, that the scheme of the entity crosses in reverse the sensory sphere and STANDS OUTSIDE.

This inverse transit and the way in which meaning returns to the entity puts in the first place the problem of language, the solution of which will be the subject of the next article. But now, as an example, let us suppose that meaning is expressed by means of the WORD, of the name that the pasu RE-ASSIGNS to external entities. The "bursting out" of the name impels the entity to gravitate around man with its own "meaning", transforming itself from "natural entity" into "cultural object". In other words: the field, the sphere of gravitation, of the "entities of reason" is a specifically human sphere called CULTURE; (by "entity of reason", of course, we understand those entities whose design is structured as Relation in a cultural structure, that is to say, as scheme or NOUMEN). We must distinguish here between the PARTICULAR ACT of discovering the design of the entity and the COLLECTIVE ACT of expressing a corresponding concept in the terms of a language. The "discovery" is the particular act, proper to the psychic structure of the pasu; the "naming" of the entity, the giving of meaning to it by means of an external sign, morpheme, ideogram, symbol, etc., is a collective act whose form, in general, is that of a CULTURAL ACT.

It is evident: as "postor of meaning" the pasu must EXPRESS externally that design that he has been able to discover internally; but, such EXPRESSION,

It would be "meaningless" if it were issued individually, if it were not produced in a socio-cultural framework that would ensure its perpetuation. Hence, the main objective of the Pasu society is to sustain the "meaning" of the entities, that is, to produce culture.

Culture, understood as a social fact, depends for its production and development on COLLECTIVE COMMUNICATION, on the exercise of languages WHOSE SIGNS ARE MEANINGFUL FOR ALL. Languages, as will be seen, come from the cultural structure and this is produced throughout life by the archetypal memory and reason, that is to say, by the brain. It should therefore be noted that mutual understanding between members of the same cultural community does not depend so much on the convention of meaningful signs of a language as on the biological fact that all brains are structurally similar. In other words: it is the hereditary archetypal memory, similar in all members of a species, which makes it possible to create analogous psychic cultural structures that derive in languages of common concepts.

Now, and in everything that follows, it is important not to forget that we are studying the pasu IN THE EVOLUTIONARY STATE WHEN THE
CHAINING OF THE HYPERBOREAN SPIRITS. At that moment, after a long history that we omit here for the sake of brevity, it had become an unequivocal cultural subject. However, as we have already explained above, it had taken such a long time to reach such a state that the development of the Plan would sooner or later have to be cancelled, that is to say, its future as a species could only be extinction. From this, as we shall see, it was saved by the Betrayal of the Siddhas.

In any case, the Pashu possessed, at that time, the two basic elements of any producer of culture: highly developed gregarious instinct and collective communication by means of a language. Of course, such communication was PHONOTIC and so primitive that the language was composed of very few voices, that is to say, phonemes with root meanings.

The exercise of a language, however primitive it may be, implies the fact of its LEARNING; and to learn means "to take something given". In the case of the language of the Pasu, what he takes in learning are the words, that is to say, the phonetic expression of the design of the entities, whose meaning is common to the members of the tribal society. We must understand well the fact of the phonetic expression, assigner of meaning, before continuing the study of the cultural structure. First of all, we must repeat that the entities are designated by the Demiurge from the beginning of their existence and that such designation constitutes the essence discovered by the rational function, the being-for-man. Therefore, the words of the pasu language were not created to designate entities, but come from the INTERPRETATION that the rational function made to the a priori designs. This means that the words come from the cultural structure; more concretely: from the links or Relations, that is, from the structured archetypal interpretation of the design of the entities. A word that names an entity must reflect a Relation of the cultural structure, a complex symbol, and must express a meaning. That meaning, intelligible to all the possessors of language, is the "sense" of the entity, which will permit ITS EXTERNAL STRUCTURE AS A CULTURAL OBJECT.

Whoever would infer from this that with the expression of the meaningful word the purpose of the pasu is fulfilled would be mistaken. The truth is that the word only expresses the

meaning of the entity IN A LANGUAGE: culture also consists in MULTIPLYING the common or collective languages, expanding the scope of the meaning of entities and thereby intensifying the "meaning" of the world, affirming its raison d'être. This will be better understood after studying the next article, in which the questions "what is a language" and "what is the structural origin of the different languages" are answered.

H - The rational languages of pasú.

In commentary `F` we have mentioned four facts which are of particular interest to us here: The first is that the finality of the pasu demands that the meaning of the entity, i.e., the ground of the idea of the entity, be EXPRESSED OUTSIDE. The second is that such expression constitutes a COLLECTIVE or "CULTURAL" FACT. The third is that, being a collective fact, the expression of meaning must be manifested in the terms of a LANGUAGE. The fourth is that culture, that is to say, the collective activity of particular subjects, makes it possible that, for the expression of meanings, multiple languages exist.

In order to go deeper into these four facts, it is useful to put them in the form of a question mark:
First, how is the meaning of the entity expressed outside?
Second, what is a cultural fact?
Thirdly, what is a rational language? and
Fourth, what is the structural origin of multiple languages?

However, for reasons of explanatory methodology, it will be necessary to respond in reverse order. In this article we will answer the last two questions and, in the following articles, the remaining ones.

H1 - What is a rational language ?

To answer this question we need to have the concept of STRUCTURAL MODE and we are going to acquire it intuitively by observing the structure represented in figure 12.

It is obvious that such a structure has been called a "cubic lattice" because its nodes and links DETERMINE THE SHAPE OF A CUBE. But what is perhaps not so obvious is that such a property is a particular case of the following general law of structures: EVERY STRUCTURE DETERMINES A SHAPE. Whence: EVERY SHAPE, DETERMINED BY A STRUCTURE, IS A FUNCTION OF THE STRUCTURAL "MODALITY".

The general law will become evident if we admit that, in any structure, whatever its weft, a certain formal profile is always configured. But, having established the fact of the form, we see that it depends on the WAY the links are arranged: they can join with the knots to FORM a cube, an octahedron, or any other polyhedron. In short: the shape depends on the way the links are structured.

In structural morphology, the concept of HOMOLOGY is also used to refer to FORMALLY SIMILAR structures. But we will say that those SUBSTRUCTURES built in a HOMOLOGOUS FORM have a HOMOLOGOUS FORM

on the basis of the same structural mode. That is to say: in a structure we can point out by inspection and abstraction, for example, two cubes WITHOUT COMMON LINKS; such cubes are, according to our previous definitions, two substructures; then we say: the forms are homologous; the substructures, which determine such forms, possess the same modality. The formal homology between substructures depends, then, on the "modality" with which they are constructed. In what does the structural mode consist? Answer: there is an ultimate FORMAL PATTERN, which cannot be decomposed by reduction; the modality of a structure is the way in which such an irreducible pattern is reproduced in the architecture of the system.

Of course, when we say "substructure" we can also say "system" and refer to the "way" in which the system is structured, to speak of the "form" of the system.

Let us apply these concepts to the cultural structure. It has been seen that every substructure, according to its mode, determines a form; if the substructure considered is a Relation, its "form" is the "scheme" of the entity in which it consists. In this sense the "mode" is a sort of fourth dimension of the Relation, together with extension, comprehension and potency: a formal dimension. But, because the concept of mode goes far beyond the limits of the Relation, since its extension reaches the whole structure, it is convenient to consider it as a DIMENSION OF THE SYSTEMS.

What, then, is a language? Let us recall the operation that we define as "function between Relations and Principles" and which we call "reduction": it allows us to simplify systems in such a way that a complex system can be reduced to a set of simple systems, and any simple system can be synthesized as shown in Figure 13, that is, as a Relation between opposite Principles. Having this operation of "reduction" in view, we can begin by emphasizing that, first of all, language is THE INVERSE OPERATION OF STRUCTURAL REDUCTION.

But reduction is an INTERNAL operation of the systems, is language, perhaps, a systematic operation? In fact, in the most general way, it can be affirmed that: ALL LANGUAGE IS THE POSSIBILITY THAT REASON HAS OF CONSTRUCTING A SYSTEM.

We will try to clarify the meaning of this statement. Let us specify, first of all, how the word "construct" is to be understood, and to do so let us begin by emphasizing the most obvious: the act of constructing supposes a fundamental matter which is arranged in accordance with a certain ORDER during construction; for example, a house is built with bricks, a machine with parts, a geometric figure with points, lines and planes, and a STRUCTURE WITH KNOTS AND LINKS. In the structural sense "to build" means to connect knots with links according to a FORMAL MODE, that is, to an ORDER OF CONSTRUCTION; for example: in the structure of figure 12 the modality is "cubic" because the "formal pattern" that is reproduced in the whole network is the cube. It is clear, then, that in a structure the bricks, the pieces, of the construction are the nodes and links and that the formal mode is the order with which such bricks fit in the building.

We have just stated that all language is THE POSSIBILITY OF CONSTRUCTING A SYSTEM: with what is a language-system constructed? Answer: the element

fundamental of any language is the SIMPLE SYSTEM, whose analogical scheme we saw in figure 13.

It is evident that, if a language, which IS A SYSTEM, is constructed with "simple systems", it can only be a COMPLEX SYSTEM. We can, therefore, complete our previous definition and say: EVERY LANGUAGE IS THE RATIONAL POSSIBILITY OF CONSTRUCTING A COMPLEX SYSTEM. Now, this clarification tells us nothing about the WAY in which this possibility becomes effective, that is, about the MODALITY of the system. But such omission is justified because the definition of language as RATIONAL POSSIBILITY prevents us from pointing out a priori the formal mode with which ALL possible languages must be constructed: at most we will be able to carry out a formal study of SOME existing languages and qualify their modality, that is, the way in which the internal structures of the complex system in which they consist are constructed. In existing languages their formal mode, that is, the way the complex system GROWS, is called LOGICAL MODALITY or simply "INTERNAL LOGIC" of the system.

Of course, the question of language is not satisfied if we explain how a complex system is constructed: we must also know what determinations are introduced into thought by the fact of language. Indeed, we have seen that rational thought is the experience of a (simple) system; but, if this system is part of a language, what is the determination that language imposes on it? Answer: language determines the MEANINGFUL CONTEXT of thought. To understand this answer let us remember that the meaning of a thought we imagine it as a RELIEVE on the continuous horizon of signification; let us suppose now that such a relief is analogous to a mountain peak raised on a DETERMINED geography: to the North, for example, other mountains stand out, to the South a valley, to the East a sea, to the West a plain furrowed by rivers. We can have an intuitive idea about the "significant context" of the meaning if we call "geographical context" of the mountain peak the mountains, valleys, seas, plains, rivers, etc., that surround it AND GIVE IT GEOGRAPHICAL MEANING: a mountain peak cannot exist isolated from a geographical context as A MEANING MEANS NOTHING OUTSIDE THE SIGNIFICANT CONTEXT OF THE LANGUAGE.

The evidence that meaningful context is a function of the logical modality of language should also be intuitive; in the above example a different "geographical modality" would cause the mountain peak to appear surrounded by a different context.

The meaning of a thought, considered in the meaningful context of a language, is called: CONCEPT. But this must be clear: ONLY IN THE FRAMEWORK OF A LANGUAGE IS MEANING "CONCEPT". Nor should we confuse concept with "simple system" because thought and meaning originate in simple systems: as we shall see shortly, a system can be part of several languages and, therefore, have several meaningful contexts that MODIFY THE FORM OF THE CONCEPT.

H2 - What is the structural origin of the multiple languages?

At the beginning of the article, together with the question of language, we proposed the question of the structural origin of the different languages. To find the answer now, we must consider the elements of language construction, i.e., the

simple systems shown in Figure 13. A language is built with one or more of these systems, which are structured in order to achieve a particular logical modality. Let us recall what these systems consist of: Principles and Relations. The Principles are permanent psychic representations of innate Archetypes; the Relations are schemas of entities; and both members, Principles and Relations, are semeic terms: the former, simple symbols; the latter, complex symbols. Thought is the experience of Principles and Relations constituted in system and its content is erected on meaning as ideas without image or ideas THAT MAY have image.

We said, when studying reduction, that the Principles, being simple symbols, are irreducible. This irreducible character of the Principles determines that what is signified in a corresponding thought IS EVIDENT BY ITSELF, THAT IT CANNOT BE DENIED. That is why the Principles of the cultural structure are known as PURE CONCEPTS OF UNDERSTANDING, CATEGORIES, PRINCIPLES.
MATHEMATICS, LOGICAL PRINCIPLES, etc. With "Principles", that is, with simple symbols, the schemes of any entity are formed and constitute the Relations. Undoubtedly a simple system, formed by a Principle and a Relation, is determined by the EVIDENCE of the Principle. Hence, a language or complex system constructed ONLY with certain simple systems as fundamental elements, repeated according to a determined logical modality, can be completely different from another language elaborated from different systems. Reason is, therefore, capable of constructing multiple languages.

Now, in these systems, which act as fundamental elements of language and whose evidence comes from the internal Principle, what kind of entity is schematized in the Relation? Answer: an "internal entity". The fundamental elements of a language, as systems, ARE NOT, then, OF THE SAME CLASS AS THE SYSTEMS WHICH PRODUCE THE KNOWLEDGE OF EXTERNAL ENTITIES.

What difference does it make that the language element is the schema of an "internal entity" as opposed to the schemas of external entities? Answer: the schema of an internal entity consists of one or more "archetypal symbols" without reference to external entities. Let us recall that an "archetypal symbol" is a symbol that differs from a Principle only "in potency", a concept that will be defined in the next paragraph; a Principle possesses "passive potency"; an "archetypal symbol", corresponding to the same Archetype as that Principle, but substructured in a Relation, possesses "active potency". When the schema of a Relation does not correspond to an external entity, it is an internal entity and, in the case we are considering, part of a language element or system.

Classic examples of existing languages are languages and mathematical structures. Let us consider some "FUNDAMENTAL ELEMENTS" of such languages. If an archetypal symbol of a Relation is substantivized or reified and another symbol is linked to the first as a predication of some quality the system constitutes an idiomatic sentence. If an archetypal symbol and another symbol is linked as a function of the first one, the system constitutes an axiom or a mathematical equation. It will depend on how many and which sentences, or axioms, are used to construct the language, and on the modality with which these elements are reproduced, the type of structure that the produced language possesses.

On the other hand, given a number of particular axioms, it is possible, for example, to define certain Relations between them, thus determining the modality of the mathematical structure, which can be a group, ring, body, vector space, etc. And the same can be exemplified in idiomatic language: by means of certain defined Relations between elementary assertions, different logical modalities in syntactic structures of judgments, propositions, sentences, etc., will be determined.

Continuing with these examples, it is easy to understand that, starting from idiomatic or mathematical systems, i.e., sentences or axioms, it is POSSIBLE to develop complex system structures, or "languages", with two main characteristics:

One: the systems derived from the "fundamental elements", THEIR SCHEMES, DO NOT CORRESPOND WITH EXTERNAL ENTITIES.
Two: complex systems never stop growing, or, in other words: complex systems grow indefinitely FROM WITHIN.

In the cultural structure, the region where languages are structured, that is, THEIR "FUNDAMENTAL ELEMENTS" and those systems built with them, is called: HABITUAL STRUCTURE. The rest of the cultural structure, formed by systems with schemes of external entities, is called REAL STRUCTURE. It should be noted that, while the real structure is permanent and a priori of all language, the habitual structure is a posteriori of the knowledge of entities and is constituted by VIRTUAL systems, necessarily incomplete because in the "fundamental elements" underlies the POSSIBILITY of their construction.

But if, as we have seen, languages originate in self-evident systems, founded exclusively on pure symbols, in what way can the truth of an external entity be understood by the terms of a language? Answer: by the application of the "translating faculty" of rational thinking, the measure of which is "intelligence".

Let us consider the following definition: INTELLIGENCE IS THE CAPACITY RATIONAL THINKING POSSESSES TO TRANSLATE SEMIOTICALLY THE SCHEME OF AN ENTITY INTO THE LARGEST POSSIBLE NUMBER OF LANGUAGES; SUCH CAPACITY IS
CALLED: TRANSLATORY FACULTY. This definition is indicating us that it is necessary to distinguish between "scheme of the entity" and "translation of the scheme in a determined language". But the schema is the "truth" of the entity in the cultural structure, the rational interpretation of the essence or design, and such truth HAS BEEN STRUCTURED A PRIORI OF EVERY LANGUAGE: if it can be translated into a multiplicity of languages it means that each one will contain only A PART OF THE TRUTH OF THE ENTITY, AN ASPECT OR APPEARANCE. That is to say: ANY DEFINITION (OR QUIDDITY) OF AN ENTITY, IN ANY LANGUAGE, DESCRIBES ONLY PART OF THE TRUTH OF THE ENTITY; IT IS AN "INCOMPLETE SYMBOL".

However, we still do not know how the intelligence translates the scheme into the terms of the linguistic system. We will give the answer and then, as usual, we will explain it intuitively by means of structural analogies. WHEN THE RATIONAL THINKING OF THE PASSU SEEKS TO APPREHEND THE THOUGHT OF A SYSTEM (THE TRUTH OF AN ENTITY) IN THE TERMS OF A LANGUAGE, ITS TRANSLATING FACULTY ENABLES IT TO "SEE" (OR NOTICE THE SYSTEM IN THE MEANINGFUL CONTEXT OF THAT LANGUAGE: THEN THE TRUTH OF THE ENTITY IS TRANSLATED AS "INTELLIGIBLE CONCEPT" OR LINGUISTIC MEANING.

What the translational faculty does is to facilitate the vision of the schema from a certain perspective, in such a way that the meaningful context of thought conditions the meaning as a "concept" of the schema: it CODIFIES or ANOTATES it in terms of the contextual language. Strictly speaking, the translational faculty consists in APPLYING the usual structure on the real structure to establish semiotic correspondences: the virtual complex system of language is EXPANDED on the real system of the entity by placing the schema in its meaningful context; those symbols of the schema that correspond with symbols of language are actualized in the concept which, naturally, can only contain one aspect of the truth, some equivalent symbols or NOTES of the schema.

An intuitive idea of all this can be gained by looking closely at the net in Figure 14. In space geometry it is shown that: "THROUGH A STRAIGHT LINE THROUGH INFINITE PLANS". In four of these infinite planes that "pass" through the system XX we have structured, with knots and links, the meshes (ABCD), (EFGH), (IJKL), (MNOP). Suppose that each of these meshes is part of the virtual structure of four different languages and that system XX represents the schema of an external entity. In that case we can state that each mesh IN ITS PLANE is analogous to the meaningful context of a language and that: THE ASPECT OF SYSTEM XX, NOTED FROM THE PERSPECTIVE OF THE PLANE THAT CONTAINS IT, IS THE "CONCEPT" OF THE SCHEME, I.E. THE "MEANING", AS OPPOSED TO THE MEANINGFUL CONTEXT.

The planes of each meaningful context are called PLANS OF SIGNIFICANCE. It is evident that in the XX system of figure 14 the truth of the entity can be "seen" or NOTED under four different "concepts", although it could be seen in many more by simply adding meshes of languages in other planes of signification. If such a network belonged to the cultural structure the "intelligence" would consist in the ability to NOTATE the XX system in as many meaningful contexts as possible, e.g., in (ABXCDX), (EFXGHX), (IJXKLX), etc.

By accompanying Figure 14 with the side view of the network, represented in Figure 15, we can analogically advance the idea of "concept".

The problem is the following: if each of the four languages of figure 14 determines a "concept" of system XX, which analogical part of system XX, which portion of the cylindrical link, corresponds to each of the four concepts? Answer: each "concept" is equivalent to a longitudinal SLICE of system XX cut on the plane of signification of the languages. In Figure 15 can be seen, in dotted lines, THE PROFILE of the four slices, or concepts of system XX, determined by the languages (ABCD), (EFGH), (IJKL) and (MNOP). Now, the Principles, as we know, are irreducible, so that the slice of the concept can only be cut from the cylindrical link or Relationship.

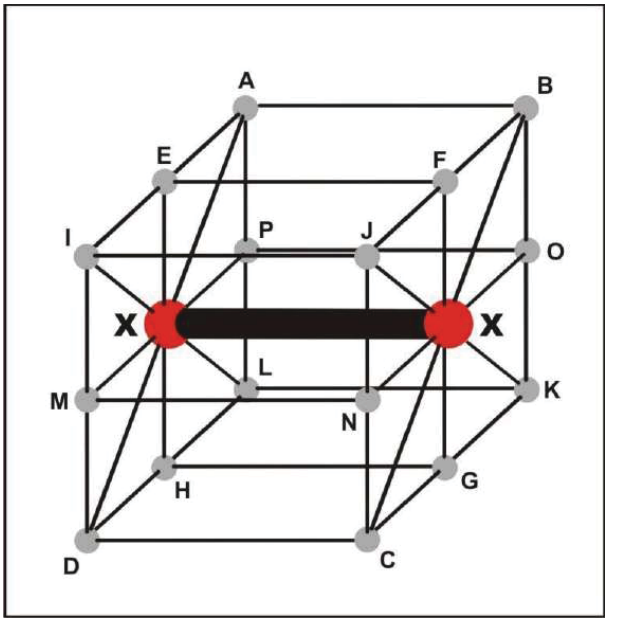


FIGURE 14

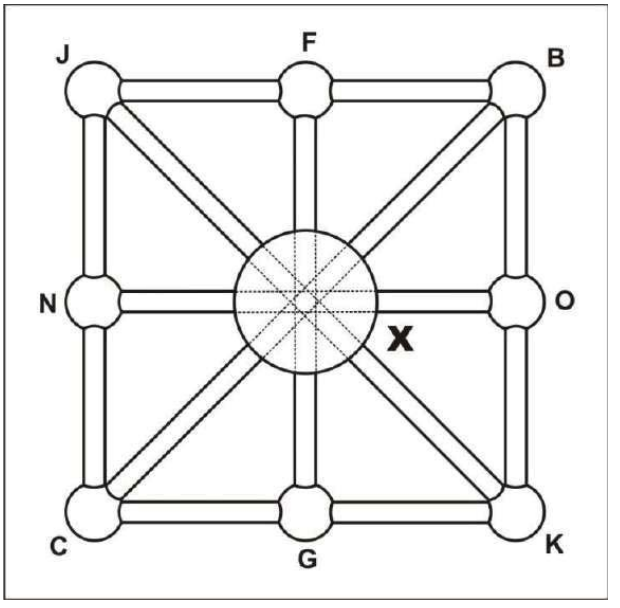


FIGURE 15

In Figure 16 we have represented one of these slices of the link that, analogically, correspond to the concept.

A slice of a cylindrical link must be determined by its spatial dimensions: length and volume. Similarly, a concept is determined by the dimensions of the relation: extension and comprehension.

Let us recall that the Relation is the semantic scheme of the entity: the extension denotes the class of all the simple symbols that are substructured in the scheme; the comprehension is the measure of the truth of the entity; it indicates how close the scheme is to representing the design, how many properties of the latter correspond to the former; that is why the comprehension is analogous to the volume of the link, that is, to the complexion of the substructure itself. These two dimensions determine the concept and we shall now see how.

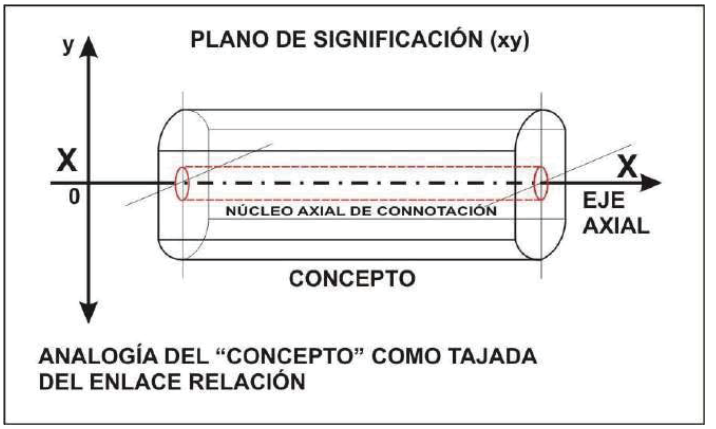


FIGURE 16

In the first place, let us observe that if the concept is a LONGITUDINAL portion of the Relation then: THE EXTENSION OF A CONCEPT IS EQUAL TO THE EXTENSION OF THE RELATIONSHIP THAT IT SIGNIFIES. Consequently: EVERY CONCEPT MUST "SIGNIFICANTLY" ENCOMPASS THE CLASS OF ALL SYMBOLS.
THAT ARE UNDER THE EXTENSION OF ITS RATIO. Next, let us note that the volume of a slice must be clearly smaller than the volume of the cylindrical link from which it was cut. This means that: THE COMPREHENSION OF A CONCEPT IS ALWAYS SMALLER THAN THE COMPREHENSION OF ITS RELATION. For
If the understanding of the concept were EQUAL to that of the Relation, the volume of the slice would have to be equal to that of the cylindrical link, and this can only happen if the translating faculty places the Relation in an infinite number of meaningful contexts. But, needless to insist, this possibility marks the theoretical maximum limit of the intelligence of a pasu: one would have to see how such an intelligent pasu would manage to express externally these infinite concepts in infinite languages. Of course, this does not imply that it is not possible to grasp the truth of the entity in its totality: this occurs when the experience of the system is grasped by the thought as thought of the WHOLE scheme; but something very different is to try to EXPRESS that experience: then there is no other solution than to enclose the truth in the context of a language and to manifest its concept.

The extension of a Relation is a QUANTITATIVE dimension: it determines the QUANTITY of the semantic elements that integrate the schema. On the contrary, comprehension is a QUALITATIVE dimension since it determines the DEGREE OF TRUTH of the schema according to the QUALITIES that correspond to the design. Of such qualities the concept can only take some NOTES, since its comprehension is always minor. And that slice of truth, that aspect of the scheme that has been NOTED in the meaningful context of a language, is what the pasu expresses and disseminates in the socio-cultural world, what acquires FAME and becomes NEWS.

In summary, the concept is also determined by two dimensions: extension and comprehension. The extension of a concept is equal to the extension of a Relation and refers to the quantity of the schema's semantic elements. The comprehension of a concept indicates which NOTES of its content correspond to qualities or semic dispositions of the schema, how close the latter is to coinciding with the truth of the entity.

We have seen that a Relation, such as that of system XX in figure 14, can be "seen" or NOTED in various meaningful contexts or languages: the resulting concepts are analogous to the slice in figure 16. Let us now observe figure 15 a where, with dotted lines, the profiles of the four slices (or concepts) are highlighted; each of which is in its plane of signification. It is evident that each plane intersects the others in a common straight line, XX, which serves as the axial axis of the cylindrical link. But these planes correspond to different meaningful contexts of different languages: therefore, what certainly intersects within the system are the languages themselves, as can be seen in figure 14. It is precisely the different OBLICUITY of the languages that makes possible the existence of multiple concepts of the same truth. Such intersection of languages produces in the four slice-concepts a common region around the axial axis XX, as shown in figure 16. This region, which is called CONNOTATIVE CONCEPT CORE or simply CONNOTATION, is a dimension proper to "concepts", which we will now explain.

Each concept COMPREHENSES all the notes about the truth of the entity noted in the meaningful context of its language. But the fact that all concepts of the same truth overlap in a common region implies the community of some kind of notes. In other words: the concepts of the same truth participate in certain common notes. But where is the region of common notes? As shown in figure 16: IN THE DEPTH OF THE CONCEPT, THAT IS, IN THE CENTER OF UNDERSTANDING.

It is because of this condition that, when thinking DEEPLY about the concept of a truth, it usually causes the perception of second meanings, that is, the CON-NOTATION of other concepts about the same truth. What happens is that the depth of thought leads to the connotative nucleus, to the axial axis of the Relation, that is, to the axis where languages intersect, and therefore it is possible, from there, to VISUALIZE other contexts of signification, to notice other connotative concepts. Hence, the rational access to a more complete understanding of the truth of an entity consists in deepening the concept until the connotative nucleus is found, and then the translating faculty exercises the intellectual intuition of the connotative concepts.

The possibility of reaching the connotative nucleus that underlies every concept can also have another important utility: by perceiving the connotative concept it is possible to ADVANCE ON THE SIGNIFICANT CONTEXT OF ITS LANGUAGE and to reach to the habitual structure or virtual origin of such a language. In this way it is possible to systematically reconstruct languages that until then were only virtual, that is to say, they were possibilities of the cultural structure.

It is obvious, but it is worth mentioning here, that the rational mentality is refractory to taking oblique paths; it is accustomed to keep to ONE or TWO "horizontal" languages, without going deeper into the concepts, without attending to the connotative nuclei, and, of course, without ever entering into oblique contexts of meaning.

Connotation as defined here is a "structural dimension of the concept" and refers to the participation of several concepts in the common notes of the same truth. However, concepts often connote also, although more weakly, meanings belonging to truths of other entities: it is the so-called "connotation of contiguous meanings". It occurs because the adjacent relations of the cultural structure can be ON THE SAME PLANE OF MEANING: then it turns out that the connotative nuclei of both concepts are connected by the common language and mutually connote their meanings. Of course, this is not a true connotation, i.e., the product of the intersection of languages, but a DEFECT of rational thought caused by the vagueness of the boundaries of meaning, which come to verge on the limits of a contiguous meaning. When rational thought concentrates on a system, the limits of meaning are sharply defined in the meaningful context of the concept, without ever brushing against adjacent concepts situated on the same plane of signification: then the only possible connotation is that which is produced by the intersection of languages in the connotative nucleus of the concept.

So far we have answered the last question. It is now convenient, before going to the next article, to review the answers obtained.

To the question "what is a language?" the answer has been given that it is "the possibility of constructing a complex system" using as fundamental elements "simple systems" structured according to a particular "formal modality". We also learned that the "meaning" of a thought, considered in the meaningful context of a language, is the "concept".

The following question, what is the structural origin of the multiple languages, allowed us to know that the cultural structure is composed of "habitual structure" and "real structure". The real structure is constituted exclusively by systems containing schemes of external entities, that is, entities whose design has transcended the sensory sphere; hence the denomination of "real": reality comes from the effective "discovery" of the design.

The "usual structure", on the other hand, consists of the "simple systems" of the multiple languages with which the "translating faculty" COULD conceptually interpret the schemes of the real structure. The "simple systems" of a language are substructures of archetypal symbols, actualized by a certain "active power", and represent "internal entities", that is, Principles or structural combinations of Principles. Depending on the "simple systems" involved, and the logical modality in which they are related, every virtual language can "expand upon".

the real structure, in any sense, and determine the meaningful context of the "experienced" or "thought" real system. Then the "meaning", which grounds the thought of that system, is "noticed" in contrast to the language context and codified as a "concept". But, being possible the application to the thought system of multiple significant contexts expanded from the "usual structure", it turns out that the "meaning" of the scheme, foundation of the rational thought of this one, can be apprehended by thinking under the form of multiple concepts, each of which contains part of the truth of the entity.

The "concept", as a particular vision of the truth of the entity in the context of a language, is determined especially by the dimensions of the Relation it signifies: extension and comprehension; to which a new dimension is added, proper to the concept, called "connotation".

In synthesis, languages are SYSTEMS OF CONCEPTUAL MEANINGS; but systems that possess a "habitual" part, that is, a disposition for systematic expansion "over" the real structure, which is the cause of conceptual rationalization, and an effectively "existing" part, in continuous growth, formed by the conceptual meanings of those schemes that have been the object of thought. Languages are thus capable of conceptually rationalizing any scheme of the real structure.

The systematic rationalization of the real structure consists not only in conceptually codifying the schemes of external entities, but also in systematically GROUPING the concepts according to arbitrary cardinal and ordinal determinations. In this way, the group of concepts forms a system and expresses a GROUP MEANING, that is to say, "concepts of concepts" are obtained. This is possible because "intelligence" is the faculty of translating concepts from one language to another, from which it is inferred that there are languages whose concepts can contain "classes of concepts" of other languages when applied systematically on groups of schemes. Therefore, the ability to classify is the main effect of intelligence and the basis of all rational methods. A typical example of systematic classification is the TAXOLOGICAL method of science which consists in grouping entities according to their structural homology; for this purpose TAXONS are defined such as: SPECIES, GENUS, FAMILY, ORDER, CLASS, BRANCH, KINGDOM, ETC.

The thought of a system, of the truth of an entity, when thought conceptually in one language can also be classified in another by effect of the translatory capacity of the intelligence. What is the relation between this capacity and the finality of the pasu? This will be made clear in the following article.

I - Purpose and Suprafinality; language and expression.

At the beginning of the previous article, four questions were raised, two of which were elucidated in order to answer what is a language and what is the origin of its possible plurality. Two questions remained pending: how is the meaning of the entity expressed "outside" and what is a cultural fact? But before answering the first one, let us pose again the terms of the problem.

As we have seen, the purpose of the pasu is to "give meaning to the world". To fulfill this purpose, it is not enough to give "meaning" to entities by means of some form of expression: it is also necessary that this "meaning" endure and be reaffirmed again and again, after a perpetual search and discovery of the design, of a truth that is never completely revealed to reason. This search, this discovery, this reaffirmation, please the Demiurge, they are part of the object of his pleasure. An external "superstructure" is thus required to sustain the "sense" given to the entities. To build such a superstructure is a collective task and languages are the tool with which the pasu is endowed to undertake it. In another section we will study the constitution and development of superstructures, but, for now, suffice it to say that the "form" determined by a superstructure is called "culture".

The purpose requires, in effect, that the pasu be collectively a "producer of culture" and particularly a "provider of meaning": to this end, it must make use of language and languages. The answer to the first question will clarify how these requirements are met.

I1 - How is the meaning of ente expressed "outside"?

Let us begin with finality and suprafinality. In entities, as we have explained, two terms coexist: entelechial finality and suprafinality of being-for-man. The entelechial finality is unknowable rationally because it depends on the universal Archetype that sustains the entity and evolves in it. But this finality is only the concretion of an entelechy, the fulfillment of a Plan: its development gives no more pleasure to the Demiurge than that already obtained at the beginning of creation. To support the weight of the work, the Demiurge requires that certain autonomous entities, or pasúes, "discover" the real entities, reflect them in themselves and GIVE THEM MEANING: the permanent discovery of the entities, admiration, fear, or any other affection for the world, is the purpose of the pasú and the object of pleasure of the Demiurge.

It is thus that entities are designated by the Demiurge with a primordial bija that must be discovered by the pasu and rationalized in its cultural structure. This bija, this design, this being-for-man, is the essence of the entity, the GIVEN to knowledge, the suprafinality.

The design is that which is given to rational knowledge, that which is taken by reason and interpreted as a scheme, and that which is signified by the thought of the scheme. But in this GIVING OF THE DESIGN, the entity expects TO RECEIVE THE MEANING. That is to say: the GIVEN must be returned, restored in the entity, but with a NEW, "CULTURAL" MEANING. This "meaning", EXPRESSION OF THE MEANING, is what the pasu PUTS in the entity in the place of the design, transforming the entity into a "cultural object".

The agreement between the finality of the pasu and the suprafinality of the entity thus demands a movement in two directions: from the entity to the pasu and from the pasu to the entity. The first transit has already been amply studied: the external entity, given to the sensory sphere, reveals its design, which reason schematizes and structures and thought signifies. On the second movement, which goes from the mental meaning of the entity back to the entity, it will be necessary to expand now to understand how the pasu fulfills its purpose.

The extremes of the first movement are design and meaning, the extremes of the second are meaning and EXPRESSION. With the expression, in effect, the pasu places

the meaning in the entities, returns to them, rationalized, the design that was given to it; thus we arrive at the core of the question: how is the meaning of the entity EXPRESSED outside? and we find that all its weight falls on the act of "expressing". What is to be understood by "expressing"? Answer: just as the knowledge of the entity, its discovery, begins with the transcendence with which the design crosses the sensory sphere, so EXPRESSION is a manifestation of the meaning that crosses the sensory sphere in the opposite direction to the transit of the design; through "expression", the meaning of the entity returns to the entity and gives it "sense".

But, it happens that everything that comes from within the sensory sphere, and transcends "outwardly", necessarily manifests itself as BODILY MOTION. The human body, by its organic nature, supposes a multiplicity of movements carried out at all times, that is to say, continuously, some voluntary (within what can be voluntary in the "instinctive will||) and others automatic. For example, respiration is composed of two rhythmic movements whose function is to produce the exchange of oxygen for carbon dioxide: these phases THROUGHOUT the sensory sphere in both directions. Consider also the movements resulting from the need for food, procreation, etc.; or for psycho-affective motivations of any kind, etc. The totality of external movements is called CONDUCT of the pasu, external part of the behavior. The problem consists in defining when a bodily movement is "expression"; but such a definition can only be exposed after showing that the "inner movements" of the sensory sphere, among which "thinking" stands out, and the "outer movements", occur in continuous, parallel and correlative planes. But we will show this fact step by step.

We explained above that continuous signification is the horizon of thinking, the immanent vitality of the cultural structure, just as meaning is the foundation of thinking, the experience of a system. Now, "thinking" is the faculty that characterizes the pasu among other entities, an "inner" activity. Let us clarify this; the "interiority" of thinking is understood "within the limits of the sensory sphere": o u t s i d e it are the entities of the world, the universal. But "within" the sensory sphere thinking is a continuous activity on the horizon of continuous signification and "outside" the sensory sphere, on the boundary between it and the world, there is a multiple activity resulting from the participation that the pasu, as animal-man, necessarily exercises with the world; the boundary of the sensory sphere, "outward", is a boundary in continuous movement; actions and reactions develop unceasingly: entities press on sensibility, act "inward", and the brain responds by controlling and integrating the movements of motricity, reacting "outward", producing a "conduct", an external behavior. What we want to emphasize here is that the inner continuity of thinking is correlative with the outer continuity of behavior, WITH THE TOTAL MOVEMENT that the pasu continuously deploys in the world.

We must clarify that this correlativity "between thinking" and external movement does not imply any consciousness. The pasu does not yet possess consciousness; its "thinking" is strictly rational, developed OVER the cultural structure: in this "thinking", the brain is the fundamental support. But the brain is the center of operations that controls and coordinates all movements, whether or not they are subject to instinctive behavior patterns. Every movement is reflected in the brain and, by correspondence between structures, in the cultural structure, which is "vitalized" by thinking. There is thus a correlation between thinking and external movement.

The material body of the pasu is a microcosm located within a macrocosm which it reflects in its structural organicity. Everything in it moves, it is a phenomenal process, as long as life lasts. And this continuous movement of the microcosm, both interior and exterior, is correlative. That is to say, the continuous signification, which constitutes the horizon of thinking, is correlative with the exterior movement of the pasu, with its behavior. And here comes the key question. Does this correlativity between the interior and the exterior, between the mental and the movements of the material body, allow the continuous signification, in which rational thinking consists, to manifest itself outwardly IN the continuous bodily movements? In other words, is there signification in the movements of the material body with which the pasu behaves in the world? Thus posed the question, the answer can only be affirmative: yes, there is significance in the external movement of the pasu. But such an answer is unsatisfactory if it is not made clear which part of the external movement is the "expression". First of all, it must be shown that here we are dealing with a relation from general to particular just as thinking to thought or signification has meant. That is: THE CONTINUOUS EXTERNAL MOTION IS THE EXPRESSION AS THE CONTINUOUS SIGNIFICATION IS TO THE SIGNIFICATION. Or, better: EXPRESSION IS A (SIGNIFICATIVE) MOMENT OF THE CONTINUOUS EXTERNAL MOTION.

The continuous signification, which manifests itself in the world through the continuous external movements, cannot put "sense" in the particular entities because it is only "mental horizon", the inner correlate of the continuous existing in the world. Hence, if there is a "sense" that the continuous movement "puts" in the world, this refers exclusively to the universal entity: THE "SENSE" THAT THE CONTINUOUS MOVEMENT PUTS IN THE UNIVERSAL ENTITY IS NAMED "HARMONY". And "harmony" is defined also as a general relationship between the movements of the microcosm and the macrocosm.

But, suddenly, over the horizon of continuous signification a relief rises: thinking apprehends a rational thought. If the meaning of this thought is thought as a concept and, at that moment, there is a correlative exterior movement: then that movement is an EXPRESSION. The expression is a moment of the exterior movement during which the "meaning" of the (particular) entity is put into the world.

Before continuing, it is convenient to draw, from what we have seen, an important conclusion. In the first place, it is necessary to emphasize that the mere fact of existing and moving in the world makes the pasu a "bidder of meaning": THE 'BEING' OF THE PASU IN THE WORLD IS THE FACT OF HARMONY. The macrocosm reflected in its totality by the microcosm MAKES OF THIS ONE A PARTICULAR ENTITY and, therefore, depositary of a design. And that design, which makes the pasu what it is, is returned to the macrocosm by the harmonic significance of the continuous movement of its BEING. Secondly, let us say that the knowledge of this fact is the foundation of the very ancient wisdom that affirms dance, and martial art, as modes of bodily harmonic expression.

Let us now deal with expression, that moment of behavior, that particular bodily movement that "places" a meaning in the entity. Between the pasu and the entity we distinguish a double movement: from the entity to the pasu and from the pasu to the entity. In the first, the entity reveals its design to reason and reason interprets it as the scheme that is signified in thought: a CORPORAL MOVEMENT, that is, the transcendence of the entity to the sensory sphere, produces a MENTAL MOVEMENT, that is, what is signified by thought. In the second, on the contrary, meaning,

thought as a concept, ends in a BODY MOVEMENT OR EXPRESSION. This second transit raises, from the outset, two questions.

One is: what does the expression express? Not the concept because the concept is a slice of the Relation, that is, an aspect of the schema of the entity noted in the meaningful context of a language; the concept never leaves the cultural structure: it can only be THOUGHT.

The other question is raised by the fact that there is a certain "distance" between the entity and the pasu. Indeed, if the postorative expression of meaning is a bodily movement directed towards a particularly distant entity, how is this distance bridged; how is meaning effectively "placed" in the entity; by means of what trickery does the meaning of thought bridge the distance and become embedded in the heart of the entity?

For these two questions there is only one answer: THE PROJECTION OF THE SIGN. To the question: what does the expression express? the answer is: the projected sign. And to the question: how does the expression put the meaning in the entity? the answer is: by the projection of the sign. Of course, this only answer must be conveniently clarified.

Let us describe, first of all, the complete movement: THE MEANING, CONTAINED IN A CONCEPT, IS PROJECTED "TOWARDS THE WORLD", IN THE DIRECTION OF AN ENTITY THAT IS "BEYOND THE SENSORY SPHERE"; THE EXTERNAL MANIFESTATION OF THE PROJECT IS THE EXPRESSION OF A SIGN; THE SIGN, EXPRESSED BY A BODILY MOVEMENT, IS A SIGN PLACED ON THE ENTITY OF REFERENCE; THIS SIGN ON THE ENTITY, WHICH POINTS TO THE SIGN, CORRESPONDS TO WHAT IS SIGNIFIED BY THE DEMIURGIC DESIGN OF THE ENTITY; ON THE GIVEN DESIGN, THE SIGN IS NOW PLACED.

THE KNOWLEDGE OF THE ENTITY IS THE PASSAGE FROM THE DEMIURGIC DESIGN TO MEANING: THAT IS WHY THE PROJECTION OF MEANING, OF A SIGN, ON THE ENTITY, IS THE RE-KNOWLEDGE OF THE ENTITY; ONLY BY BEING RE-KNOWN, BY BEING SIGNIFIED, DOES THE ENTITY ACQUIRE "MEANING". THE DEMIURGIC DESIGN IS THE BEING-FOR-MAN, THE OBJECT OF KNOWLEDGE: ONLY THE HUMAN SIGN IN THE ENTITY, THE RE-KNOWLEDGE, GIVES IT MEANING, MAKES IT EXIST-FOR-MAN.

The entity begins to exist-for-man when it is marked with the sign and acquires a "sense". But we must warn that such "meaning" can only last if the sign that confers it is also used by other passúes to recognize and affirm the entity. The sign, in fact, must be understood by the community, learned and taught, collectively perpetuated in the world; that is to say: the sign placed on the entity must be culturally expressed. This condition of the purpose of the pasu determines that the sign is expressed as a TERM OF A LANGUAGE, AS A REPRESENTATIVE OF A CONCEPT.

A community can thus agree on certain signs to communicate the knowledge of entities and to sustain their meaning. Such a set of signs constitutes THE EXPRESSION OF A LANGUAGE, not the language itself, for, as we have seen, all language has its origin in the cultural structure: A STRUCTURAL LANGUAGE IS A LIVING ORGANISM AND, THEREFORE, CAN GROW AND DEVELOP; THE

SIGNS ARE ONLY PROJECTS, REPRESENTATIONS, OF CONCEPTS AND SYSTEMS OF CONCEPTS.

There should be no doubt that "to be a postor of meaning" in the entities is the main objective of the purpose of the pasu. Culture" is a way of fulfilling such purpose: a systematic and rational way. That is why languages, which are the fundamental basis of culture, do not fulfill an end in themselves, but instrument and determine the "meaning" placed in the entities. But, in fact, one could express a meaning and put "sense" in an entity without employing any language; of course, in that case the entity would only have sense for one person: the one who discovered it. It is in order to collectively perpetuate the particular meaning placed on entities that meaning is noted in the context of a language and projected as a conceptual sign; a sign that becomes a cultural slogan. HOWEVER, THIS SECOND CONDITION OF THE PURPOSE: "CULTURAL PERPETUATION", MUST NEVER MAKE US FORGET THAT THE MAIN OBJECTIVE OF THE PURPOSE IS "EXPRESSION".

Without forgetting, then, the instrumental character of rational languages as sets of conventional signs, which represent concepts and are articulated according to certain methods, laws or operational rules, we shall continue to study the "expression" of signs. Let us bear in mind, first of all, three previous conclusions

One: All expression is a bodily movement.
Two: Only that movement whose sign represents a concept is an expression.
Three, every sign is the project of a concept. According to these conclusions, signs can be expressed in very different ways; let us look at a few examples.

PHONEIC EXPRESSION: the signs constitute voices of a language, phonemes or morphemes, which represent concepts and can be combined with each other to express more complex meanings; the phonetic projection of a concept is, then, the word; however, within the phonetic expression we must include other acoustic signs NOT produced by the human throat but by any other means or instrument and whose tones express a conventional meaning; that is why singing, but also music, are part of the multiple modes of phonetic expression. SYMBOLIC EXPRESSION: it is a matter of collectively agreeing on the use of certain ENTITIES OF MEANING, that is, SYMBOLS, graphic or otherwise, whose function is to contain the meaning so that it may be recognized by all at all times, thus preventing the "meaning" from dissolving into the universal entity as occurs with phonetic expression; ideograms, letters, mathematical or logical symbols, signs, etc., are part of such signs. VISUAL EXPRESSION: the signs are visually projected on the entities; in combination with the symbolic expression it allows the visual recognition of the conventional symbols and their introjection in the cultural structure, where it induces thoughts of corresponding meanings. SUGGESTIVE EXPRESSION: by means of suitable corporal movements conventional signs are expressed that suggest or insinuate a meaning. ETC.

We have highlighted the most characteristic forms used by the Pasu to express the signs. With this exposition, we have practically answered the

question, how is the meaning of the entity expressed outside? However, it is convenient to add some comments.

First - It is proven that, for the Pasu, the verb, the word, the logos, the vox, that i s to say, the phonetic expression, is perhaps the most important form of expression, but not the only one.

Second - The importance of visual expression for the projection of signs and their eventual "reading" or introjection is emphasized.

Third - What is "known" is the entity, its design. What is "known" is a "cultural object", an entity that has been "given meaning" by projecting upon it a conceptual meaning, an aspect of truth represented by a sign that is a cultural slogan.

Fourth - No matter how profound a concept may be, it will always be a slice of the Relation: its comprehension will be insufficient to encompass all the notes of the truth or scheme of the entity. That is why cultural objects are invariably incomplete truths: because they are projects of concepts.

Fifth - From here comes the parameter of SOCIAL OR CULTURAL "PROGRESS" which is measured by the capacity that a culture demonstrates to understand the truth of entities.

Sixth - The purpose of the pasu is fulfilled in two movements: "to discover the design" and "to put the meaning" in the entities. That is to say: to know and to express. The most important of these two movements is, evidently, the first, since, if an entity is not well known, if the scheme, or truth, of the design is deficient, this will inevitably influence the expression of meaning and the entity, as a cultural object, will be in many respects unknown or obscure. But this first movement, as we have seen, depends on the "sensibility", on the archetypal memory or brain, etc., that is to say, on the phylogenetic specialization of the pasu, on its "evolution". On the other hand, the second movement depends on the translatory faculty, that is, on the intelligence put into defining the concept in the significant context of the language, and on the number of languages in which it is accustomed to express the truth. The "cultural progress" depends, then, on the "evolution" to know and on the "intelligence" to express.

Seventh - Given a cultural object, as greater evolution and intelligence permit, the pasu will progressively give it greater meaning, will bring it closer and closer to its truth. Progress" is thus a DIRECTION that assumes the purpose of the pasu: to go from the imperfect to the perfect, from the unknown to the known, from the obscure to the clear: this direction towards which the purpose of the pasu progresses is called LOVE.

Eighth - Thus, to fulfill the purpose imposed by the Demiurge on the terrestrial race of the Pasu, is the COMMON GOOD. In the march towards this Good, society progresses culturally, going from the knowledge of the entities to the projection of more and more perfect cultural objects, that is, it progresses by working with LOVE.

Ninth - The love of the pasu for the work of the Demiurge is its mode of being, its existential guideline. The design of the entity is what is given by the demiurgic suprafinality; the expression of the meaning is what is put by the purpose of the pasu, the "meaning" deposited in the entity. BUT THIS "PUTTING" IS AN ACT PERFORMED WITH LOVE: a re-knowledge of the entity that does not disdain its future perfection. That is why culture, from the very beginning, is

that is, from the first expression of a conventional sign, it is a fact that points to the Good, something well done, an act of love.

Tenth - Up to this point we have been concerned with studying how reason BUILDS the cultural structure, and how it functions. Moreover, everything that is BUILT in the macrocosm or microcosm can also be DESTROYED: the cultural structure, extremely fragile, undoubtedly does not escape this principle. It is not convenient, therefore, to end this section without saying a word about the possible destruction of the cultural structure.

Let us observe, first of all, that the cultural structure can be destroyed, TOTALLY OR PARTIALLY, by three main causes: by ACCIDENT, by OWN WILL or by INDUCTION. Of these causes only the first, the ACCIDENT, is characteristic of the pasu: the voluntary destruction or by induction are cases whose occurrence is subsequent to the spiritual enchainment.

The pasu, in fact, represents in the macrocosm a "moment" of the evolutionary cycle of the monad; its physical manifestation, as a potential microcosm, formally obeys the unfolding of a Manu Archetype, WHICH DETERMINES ALL STRUCTURES IN ACCORDANCE WITH FINALITY. From this fact it must be inferred that the pasu evolves IN ACCORDANCE WITH its destiny, without ever having the motive to provoke a VOLUNTARY destruction of its cultural structure; it is prone, instead, to ACCIDENTAL destruction, which can occur, for example, because of the ingestion of toxic or narcotic elements.

In short, the pasu is incapable of generating self-destructive or suicidal ideas because they are totally alien to the aims and purposes of human purpose, to the destiny that the Demiurge planned for man and that is "written" in the Manu Archetype. As will be seen below, not even the most intense crisis, the deepest abyss, could make the pasu succumb, since the Demiurge has foreseen a system of recovery based on the active metaphysical participation of the "sacred symbols": when the crisis threatens to fracture his consciousness, to fissure the thread of his history, the action of certain symbols allows the psychic subject, the individual soul, to transfer the control of the microcosm to a collective entity, to a psychoid archetype, avoiding the collapse.

On the contrary, the idea of suicide or microcosmic self-destruction, as a method to save the crisis or to avoid an untenable situation, is characteristic of the lost virya. As a variant of such suicidal motivation, and habitual cause of the destruction of the cultural structure, it is worth mentioning the intoxication produced by the systematic ingestion of alcohol or drugs. It is a VOLUNTARY destruction, practiced with the nihilistic intention of fleeing from unbearable circumstances. But, contrary to what psychiatry or Freudian psychoanalysis affirms, suicidal tendencies and even stress are not symptoms of mental illness but of purity of blood: only those who possess an active hyperborean heritage are capable of intuiting or understanding the intrinsic evil of the Judaized society of our times. If he who notices the evil in the world, who feels clearly cornered or directly unable to continue living, chooses a suicidal way of escape, it certainly represents a mistake; but such mistake does not invalidate the first, positive fact of having found the Judaic world of the Demiurge malignant and unbearable; AND OF HAVING FEELED ALIEN TO IT. Compared with the absolute value of this Gnostic intuition, the error committed by the lost virya is minimal, the product of an INSUFFICIENT purity of blood, which prevents him from

ACTING WITH HONOR: hence the suicidal path chosen; but, although insufficient, the purity of blood exists... and this represents a value in itself. As will be studied in Part Two, the awakened virya has a "luciferic graceful will" that allows him to react in a very different way to critical situations, SUSPENDING THE DRAMATIC TENSION and revealing the underlying demiurgic deception: he thus acts with honor, avoiding falling, like the lost virya, into suicidal temptation.

Finally, we must consider the destruction of the cultural structure caused by external INDUCTION. To understand this case we must take into account that every virya, whether he is aware of it or not, is permanently involved in a total war: whatever position he occupies on the battlefield, in that arena which is the world of the Demiurge, he can never avoid the influence of the Strategies in play. On the one hand the 'O' Strategy of the Loyal Siddhas will INDUCE a charismatic message known as the "Song of A-mort" in order to impel the virya to seek spiritual liberation; on the other hand the synarchic Strategy of the Traitor Siddhas will apply all its pressure to INDUCE the virya to remain subject to the karmic laws of the Great Delusion: it is this latter influence that will destroy the cultural structure as soon as there are indications of a possible strategic reorientation of the virya; classic methods, illustrating destruction by induction of synarchic origin, are the "brainwashing" techniques employed by intelligence services such as the K.G.B., the C.I.A., the Shin Beth, etc.; or the "guided messages", camouflaged in world-wide publicity campaigns, whose secret objective aims at certain "target" zones of the cultural structure; or the massive and secret distribution of certain drugs which allow "hypnotism at a distance" and inhibit or destroy zones of the cultural structure, etc.And, among these and other terrible synarchic methods that we could mention, we should not underestimate the arduous destructive task developed daily in the most advanced countries of the world by Freudian psychoanalysts, who (together with Marxists, Zionists, Freemasons and liberal priests, all over the world) form an army of agents skillfully trained to brainwash and corrupt the honor of the lost viryas.

Now, whatever the cause, accidental, voluntary or induced, the fact is that the cultural structure can be totally or partially damaged. Total destruction prevents the production of rational representations and conscious representations, which makes the virya a perfect imbecile. The most common, however, is the partial destruction of the cultural structure; two cases must be distinguished here: that the destruction takes place in the real structure or in the habitual structure.

But in what does such "destruction" consist? Answer: in the rupture of the links between knots, that is, of the Relations; the Principles, of course, cannot be affected in any way. Therefore, in the first case of partial destruction what occurs is the semic disintegration of certain Relations of the real structure. This means the disappearance without trace of some schemas or their impotence to act structurally, even if the cultural subject traces the whole cultural structure in order to experience them. As examples of this case we can mention the concept of PATRIA, which all Marxists have destroyed because of the brainwashing to which the party subjects them, or the destruction of the concept of WIFE or SPOUSE, which may have occurred in the cultural structure of a betrayed husband; in these two examples, one of "induced destruction" and the other of "voluntary destruction", the common thing is that the destruction BEGINS with the concept, but it can extend to the entire

scheme or Relationship: precisely the psychosocial control techniques of the Synarchy employ that principle to cause the selective destruction of certain cultural schemes inconvenient to its ends. The "target concept", i.e., the "target" towards which the psychosocial Strategy aims, can be destroyed; if this is achieved, then the following sequence occurs: "the destruction of the concept produces the destruction of the schema of the entity"; "the destruction of the schema of the entity causes the negation of the entity". There are, of course, some intermediate variants, such as the case in which the concept is seriously damaged but without causing the destruction of the Relation: then, the schema may be noticed in another oblique context, different from the plane of signification of the affected concept; this is the paradoxical case of those who have the concept of a schema in an unusual language, scientific for example, but lack the concept of the same schema in other usual languages, even the common idiomatic one. This contradiction, for example, is observed in those who have been victims of the "sacralizing type" of the lost virya, that is, of the dogmatism of priests or fanatics of any species: they deny or do not know things in one language but accept or affirm them in another; they deny the lie but lie, deny the evolution of the soul but accept the evolution of the animal species, deny nationalism but impose national borders, lack honor but affirm "professional ethics", etc.

Whatever the cause, the destruction of the real structure is always systematic; this means that, like a strange cancer, the destruction initiated in a concept can spread to its scheme and, by contiguity, association, homology, or any other structural law, embrace considerable parts of the cultural systems: a whole "system of associated concepts" could be disintegrated as an effect of induced brainwashing or voluntary intoxication. And what this destruction can do to the higher structure of the psyche, that is, to the sphere of consciousness, is something that will only be understood after studying the following paragraphs. It is only worth adding that, by virtue of the fact that the Principles remain unalterable, although the Relations that united them have disappeared, the cultural subject usually turns to the destroyed systems without being able to experience the corresponding concepts: one experiences, then, a "cultural gap", a void of knowledge that "was there before" but now seems to have been erased forever. But, as we have already explained, if the damage of the Relation is not total, it may happen that the schema connotes its meaning in the context of another oblique language.

The second case, mentioned above, is that in which the partial destruction occurs in the habitual structure. Such structure is composed of Principles and Relations, and the latter consist of schemes of internal entities. The systems of the habitual structure are called "virtual" because languages are constructed with them: the application and expansion of the habitual structure OVER the real structure, on a plane of characteristic signification, is the cause of the systems of concept linked together in a formal or logical way. What effect does the destruction of some systems of the habitual structure produce? Answer: the impossibility of annotating certain schemes in the context of the affected language. Allegorically, we can imagine that it is impossible for us to make sense of a certain geographical relief because of the mist or fog that surrounds it everywhere: without having a clear context, with which it is integrated, but from which it stands out, the relief means nothing. Similarly, the destruction of the systems of the habitual structure is equivalent to a contextual vagueness or obscurity that prevents us from conceptually annotating the experienced schema. However, if the destruction only affects ONE habitual language, there is always the possibility of annotating the schema in some other language. Brainwashing, SURMENAGE, SHOCK, INTOXICATION

alcoholism, drug addiction, etc., for example, can partially or totally inhibit a habitual language, such as mathematical or musical language, and leave the current idiomatic language intact, or vice versa.

We said at the beginning that "everything in the macrocosm or microcosm that is built can also be destroyed", including the cultural structure. But, in some non-irreversible cases, "what is destroyed can be reconstructed". Is this principle valid in the case of cultural structure? Answer: being such a structure an essentially energetic construction, there is always the possibility of its reconstruction AS LONG AS THE DESTRUCTION HAS NOT AFFECTED THE NERVOUS SYSTEM OR THE BRAIN:
let us remember that the cultural structure is erected OVER the neurological structure of the brain or archetypal memory and that all its systems are constructed by the rational subject or reason that functions in it; to reconstruct any scheme or system it is an essential condition that the brain be in perfect condition.

Notwithstanding the aforementioned possibility of being able to reconstruct the cultural structure, or to build it with neat perfection, the Hyperborean Wisdom does not attach any importance to it, because its secret ways of spiritual liberation allow every virya to access knowledge in a gnostic way. Hyperborean gnosis, in fact, offers unlimited knowledge, which does not require the intervention of reason or cultural structure because it is obtained outside the psychic structure, in a sphere called Ehre, which must be created with the luciferic gracious will. The way in which the lost virya must act to create such a higher sphere will be presented in Part Two.

In summary, what matters to deepen the Hyperborean Wisdom and to know the Mystery of the spiritual chaining, previous step of the hyperborean gnosis, is the purity of blood, the living presence of the hyperborean lineage, the primordial memory, the Minne, the Voice of the blood, the Symbol of the Origin, that is to say, A SPIRITUAL INHERITANCE that has nothing to do with the cultural structure or the functions of the brain.

J - What is a fact cultural?

We will answer this question briefly, since in Part Two the "cultural fact" will be the subject of a detailed study.

Let us consider a definition already advanced: "culture is the FORM that determines a superstructure". But what kind of structure is a "superstructure"? Answer: the members of every superstructure are cultural objects and men. According to this, superstructures can only be external, since they integrate man into their complexion.

Now, we know that a "culture" is something that is formed to fulfill the purpose of the pasu and, as we saw from the fifth commentary, something that "progresses". It develops towards perfection: "progress" is rational, it consists in increasing the understanding of entities, in perfecting cultural objects. From this rational vision of the world, from this putting sense in the entities, the cultural objects that form the cultural CONTEXT of the pasu emerge. But cultural objects are not simply things deposited in the world: by being named, by receiving a meaning, they have been impelled to occupy a RATIONAL place together with other cultural objects, that is, to

keep with them certain SIGNIFICANT RELATIONSHIPS. The area enclosed by a wall; the wall roofed for protection, but with windows to watch; the platform under the window that allows watching, eating and sleeping; the chair against the platform; the plate, the spoon; etc.: what would the spoon be without the plate, the plate without the platform on which it rests, and the latter without the light from the window that allows seeing the plate, etc.? There would be no cultural fact at all if the cultural objects were not rationally structured IN CORRESPONDENCE WITH THE CULTURAL STRUCTURE.

It is thus in each entity that the pasu makes sense of a cultural object that is integrated into an external superstructure, whose overall form is called "culture". And the external superstructures grow systematically as new cultural objects are incorporated, existing ones are perfected or new relationships are established between them. But one should not naively believe that the superstructures are mere projections of the internal cultural structure of the passu: on the contrary, the superstructures possess a "life of their own", they are capable, not only of integrating man into his complexion, but of determining his will. Although we shall return to the subject in another section, we may now ask what is the "mind" which, analogously to the cultural subject in the internal cultural structure, animates these external superstructures? Answer: a class of Archetypes called PSYCHOTYPES or EGREGOROS.

Naturally, the pasu, as it builds the superstructure, also "feeds" the psychoid Archetype that sustains it and that develops together. Such "nourishment" is constituted by psychic energy contributed by the whole pasu community and, due to the interpenetration of its members IN the superstructure, the psychoid Archetype comes to represent a sort of "collective or group soul". In the primitive state in which the pasu communities found themselves, at the time of the betrayal of the Traitor Siddhas, their members behaved subject to simple superstructures. But such "cultures" progressed little or not at all... until the enchainment of the Hyperborean Spirits took place.

Finally: A CULTURAL FACT IS A "MOMENT" OF A "CULTURE".
A "moment" of culture in which one or several men and the universe of cultural objects are structured in a superstructure whose total "sense" has a circumstantial character.

And, since the "direction" of cultural progress is love and this progress implies the permanent and continuous construction of a superstructure, it is understood that what binds and relates the members of the same culture is love: love for themselves, for their fellow men, for their cultural objects, customs, etc. And the "objects" of such love, whatever they may be, will always be susceptible to improvement because of the powerful tool that is the "postorative expression of meaning".

FUNCTIONING OF THE SPHERE OF CONSCIOUSNESS OF PASU

The pasu is a microcosm situated within the macrocosm. The Demiurge, creator of the pasu, PLACED A MEANING in the microcosm, assigned it a purpose: to discover the designs; to express the signs; to produce culture. To fulfill this purpose, the pasu has an ever-growing cultural structure, the functioning of which we have explained in the previous paragraph. However, the pasu failed, as a species, in its cultural mission. Here we will examine the main reason for this failure, so that the need to chain the Hyperborean Spirits can be understood.

In order to quickly raise the problem, we will note that the cause of the cultural stagnation was rooted in the scarce "individual development" of the pasu. If we analyze the objectives of the purpose, we will verify that, in effect, it rests on the "individual capacity" of the pasu as discoverer of entities. It is of no use that an external superstructure exists, to sustain the meaning placed in the entities, if it is not permanently nourished with new "meaning", if new entities are not discovered and their truth is not expressed in the world. And this task is exclusively particular, it depends only on the "individual capacity" of each pasu. That is why the fulfillment of the purpose demands, in parallel, the individual evolution of the pasu, the acquisition of an ever-increasing "individual capacity" to discover entities.

To avoid any kind of doubt, we must distinguish two objectives in the purpose, chained together or "structured": the MACROCHOSMIC OBJECTIVE AND THE MICROCHOSMIC OBJECTIVE.

The macrocosmic objective of the purpose is the already declared one: to discover the designs proposed by the suprafinality and to express by means of signs the discovered truth, putting "sense" in the entities that constitute the culture. This objective seeks to produce the greatest possible GOOD in the macrocosm; to this end, the pasúes, with LOVE, build superstructures of cultural objects or "cultures" that produce pleasure to the Demiurge: the pleasure of the creator who verifies that his work is permanently discovered and valued or recognized and revalued. In the previous paragraphs we have already sufficiently clarified the scopes and purposes of the macrocosmic object of finality.

In the present section we will study the microcosmic objective of finality, the purpose of which is to improve the "individual capacity" of the pasu as a discoverer of entities.

A - The microcosmic objective of the purpose.

To fulfill the macrocosmic objective, to build cultures in permanent evolution, it is necessary a joint evolution of the microcosm, an increase in the individual capacity to discover the entities. The thesis that we expose here is that, concluded in the phylogeny, the evolution of the pasu continued in the development of a microcosmic historical subject, which is called CONSCIOUS SUBJECT OR CONSCIOUSNESS. Such a subject "animates" the sphere of consciousness which, as it will be seen, is also a structure. It is the evolution of this subject that failed and prevented Pashu humanity from fulfilling the microcosmic goal of finality.

It should be clear that consciousness is a "historical subject" and, to demonstrate this, we will resort to analogy. We have already seen how, by putting meaning into the entities, the passués construct external superstructures: the "form", determined by such superstructures, is called "culture". In the course of time the superstructures grow or are modified and cause the variation of cultures. It is because of the superlative influence of time that "History" is considered the most important dimension of a culture. But when does the history of a culture begin? Answer: at the moment when the members of such a culture realize that a past cultural fact has more "meaning" than any other that anyone could remember. This answer deserves four comments. First: the past event, which begins History, is the one that has the most cultural "sense" and, therefore, its memory is the most intense and not the oldest; there may be memories of previous events, but History begins at THAT event whose occurrence is determinant of the future of the culture: the birth of a legendary hero, his exploits, a battle, the fusion of two nations, the coming of a God or of his "envoys", the writing of a code, etc. Second: a past cultural fact, whose "meaning" is greater than others, is a historical fact. Third: although two or more historical facts are not causally related, they are historically related in that they are united by a subjective "line" by which the members of a culture go back into the past. Fourth: History is, then, a temporal line of significance.

Let us now draw a parallel between the superstructure and the cultural structure. In the first place, both are built, they grow as time goes by. But the History of a superstructure, or culture, begins when its members realize that they already have history, that there were past events that were more important than others and even that there was THAT event whose importance cannot be surpassed by any other. What is equivalent to THAT event, origin of History, in the cultural structure of the microcosm or pasu? Answer: the discovery of itself, entity among entities. That is to say: the pasu fulfills his purpose of discovering the entities since he is born; nobody teaches him how to do it because reasoning is an inherited faculty; thus, he builds the cultural structure almost without noticing it, design by design, scheme by scheme, Relationship by Relationship, concept by concept, one day, however, he discovers an entity, located among the entities of the world, whose design shocks him; That is to say, it proposes itself as an object of knowledge and discovers itself, and this discovery is the most significant possible; the cultural structure, of course, already existed before this event, but nothing can be equated with it and nothing can be the same after it.

The discovery of oneself is the fact that marks the birth of the sphere of consciousness, ANALOGOUSLY TO 'THAT' historical fact that marked the origin of the History of a culture. Both are facts of the greatest significance and their occurrence comes to produce a "realization" of one's own identity; in one case: "individual", in the other: "collective" or cultural. The sphere of consciousness begins, then, in a "moment" of the existence of the cultural structure: it starts from the discovery of itself and extends temporally as the seat of the historical subject of the microcosm. The creation of the sphere of consciousness must be interpreted in an analogous way to the construction of the cultural structure by the rational subject or "reason"; a posteriori of the link between Principles and Relations, the cultural structure is "animated" by thinking, that is, by a CULTURAL SUBJECT. In the same way, a posteriori of the sphere of consciousness, there appears a CONSCIOUS SUBJECT that animates it. Naturally, such "subjects" are only aspects of a single animic subject.

or "soul" of the pasu, as will be demonstrated in article 'E', whose act we generically call "thinking".

We have seen that the microcosmic objective of finality seeks to improve the individual capacity of the pasu as a discoverer of entities. This capacity is effectively increased from the moment in which the discoverer of entities discovers himself, KNOWS HIMSELF TO BE INDIVIDUAL DIFFERENT FROM OTHER ENTITIES, that is to say, ACQUIRES
(But the "consciousness" of the pasu is not yet the "I"; this only appears after the enchainment of the spirits, as will be seen later).

We already know when consciousness begins, but what interests us most is to know what modification introduces its presence in rational thinking; that is to say, what dimension or characteristic of thinking shows us unequivocally that it is a "consciousness" and not any other psychic act? Answer: the temporal intention of thought. We will clarify this answer by means of a structural explanation.

In the previous section we studied how a cultural structure is built and with which elements: Principles and Relations. The Relations are semantic schemes of entities that are characterized by three dimensions: extension, comprehension, and POTENCY. The definition of this last dimension, the "potency", had been left pending for the present subsection: now we will see that the potency of a Relation keeps a proportion, a "ratio", with the intensity that the intuition of "itself" has impressed the sensibility of the rational subject.

Let us begin by reviewing the steps of rational knowledge.
When a given entity impresses the sensibility, reason refers and applies it against the archetypal memory; with the first operation it eliminates the universal Archetype and discovers the demiurgic design or suprafinality; with the second operation it configures a scheme of the entity on the basis of the Archetypes of the archetypal memory; the application of the design against the archetypal memory implies a direction of the instinctive will of the pasu, that is to say, an INTENTION; such intentional contact with the Archetypes produces their actualization in the "plane of realization" of the psyche, "in a substratum of the affective and rational spheres"; the Archetypes are actualized in the psyche as Principles every time the first operation eliminates a universal Archetype and only once each; and also as Relations, to configure the schema of the entity, every time the second operation requires it; this actualization of the Archetypes manifests itself as permanent semic representations or elements of the cultural structure: the Principles are simple symbols, the Relations are complex symbols. But the simple symbols of the Principles, which are unique as Principles, can be repeated countless times in the substructures of the Relations: the difference between them, we said in 'B' of the previous clause, lies in the "potency"; the Principles are "passive potencies" and the Relations: "active potencies".

There is no way to voluntarily influence the operative sequence of reason: as long as knowledge IS RATIONAL, the first operation will eliminate the universal Archetype of the entity and will AUTOMATICALLY actualize the Archetype invested in the cultural structure. The intentional intensity brought into play to produce the actualization of a Principle is thus minimal, and it is because of this lack that the potency of the Principle is "passive". But the Relations, on the contrary, are constructed with the actualization of Archetypes intentionally located by the second operation, the potency being "active" and proportional to the intentional intensity with which it was effected.

discovery. Here we will deal especially with the active powers underlying the Relationships.

On what does the "intentional intensity" with which the rational operation of schematizing an entity depends? Answer: on the reference to itself with which this entity is taken by reason. Naturally, if we are speaking of "reference to itself" we are admitting a prior knowledge of itself, that is, the existence of a "consciousness". In such a hypothesis it turns out that not all entities are equal for itself; not all are known with the same intentional intensity: a stone is not the same as a fruit; the intentional intensity put into schematizing the stone IS different from that employed with the fruit; IN THE PASU, FOR ITSELF, THE FRUIT IS MORE IMPORTANT THAN THE STONE. THAT IS WHY THE SCHEMES OR RELATIONS OF BOTH ENTITIES ARE DIFFERENTLY REFERENCED WITH RESPECT TO ITSELF. AND THESE DIFFERENT "REFERENCES" ARE MANIFESTED IN THE DIFFERENCE OF POTENCY OF THE RELATIONS.

The "potency" dimension of each Relation is referred in a particular way to itself. But the "thinking of a Relation" is the rational "thinking" what determination does the reference to itself of the potency introduce in the thought? Answer: a temporal intention. It is the same answer as above, which will become more comprehensible in the light of structural analysis.

The thought of a Relation can acquire, by the reference to itself of its potency dimension, a determined "temporal intention"; and this makes it "conscious", as we explained above. The schema of an entity, even if it remains integrated in the cultural structure, is potentially referred to itself, to the microcosm: the thought of a Relation causes the actualization of that direction in potency which is the reference to itself, being thus (the thought) directed in turn, driven, by a temporal intentionality. Directed towards where? Answer: just as potency refers to the Relation to itself, conscious thought, temporally intentional, is directed to the "sphere of consciousness" (or of preconsciousness in the primitive pasu, figure 11). This answer should be understood as follows: the reference to self of reason does not point to a "center" of individuality because nothing like that exists in the pasú; the psychic structure or plane of realization where the Archetypes are actualized is the natural seat of self and toward those misty spheres the reference of reason is oriented..., being embodied in the potency of the Relation according to the intensity with which the Archetypes are actualized; it is the potential reference to itself that unfolds in the thought of the Relation and renders it "conscious", propelling it beyond the psychic substratum where the cultural structure exists, towards the "sphere of consciousness". But this "actualization" that the potential reference produces in thought is not of Archetypes but of symbols: it is the symbols of the schema that unfold in thought and become "conscious" because they are referred, directed to itself. A schema whose potency is very great refers the thought to itself with such force that it "shoots" into the sphere of consciousness, as "conscious thought" or "consciousness of a Relationship". And those conscious thoughts, more actual than others, delineate the thread of union of the consciousness, analogously to how "historical facts", cultural facts with more "senses" than others, delineate the thread of the History of a culture. Such a subjective line demonstrates that the consciousness is the historical subject of the microcosm.

According to what has been exposed in this article, the consciousness is a historical subject that registers a "moment" of appearance, from which all the Relations that form

will be, to a greater or lesser extent, potentially referred to itself, that is, to the microcosm, considered or intuited as an individual entity. The thoughts of Relations, or systems, are determined by such potential references and propelled towards the sphere of consciousness, that is, towards the higher layers of the affective and rational spheres in order to emerge "beyond them". The sphere of consciousness would thus become the superior stage of thinking: TO CREATE IT IS THE MICROCOSMIC OBJECTIVE OF THE FINALITY. As we have already said, this sphere was not sufficiently developed in the pasu and this is the reason for its cultural stagnation. On what does the development of the sphere of consciousness depend? On a faculty of thinking that emanates from the active powers of the Relations and directs the thoughts towards it, taking it as the INTENTIONAL-TEMPORAL CENTER OF REFERENCE. This faculty will be studied in the following article.

B - The "translatory faculty", function of the active power .

In item "G" of the previous clause we defined "intelligence" and the "translational faculty of rational thinking". Let us recall these definitions: the "translatory faculty" is the capacity to translate the scheme of an entity into a given language; "intelligence" is the measure of the translatory faculty: intelligence is the capacity to translate the scheme of an entity INTO THE LARGEST POSSIBLE NUMBER OF LANGUAGES. We also saw that the application of this faculty to a Relation causes the schema to be noticed in the meaningful context of a language; thus the meaning of the truth of the entity is translated into a "concept" whose comprehension includes only a part of the semantic elements of the schema, but, although in article "G" the function exercised by the translatory faculty was described, no explanation was given about the essence of such faculty to avoid deviations to other topics. It is this explanation that we are now going to study and which will allow us to understand the formation of the sphere of consciousness.

Let us consider the process of rational thinking. A thought has "illuminated" a system and the relief of a meaning is outlined on the horizon of continuous signification. But the translating faculty notices the meaning outlined ON A CERTAIN PLANE OF SIGNIFICANCE: the meaningful context, which gives significance to the meaning, is "leveled" on that particular plane. We know that the translatory faculty is the capacity to render intelligible the truth of the entity in a plurality of oblique planes of signification: HOWEVER, WHENEVER THE INCLINATION OF THE PLANE OF SIGNIFICATION IS, THE THOUGHT IS ALWAYS LIVEN WITH REFERENCE TO "A HORIZONTAL PLANE". This is so because THE TRADUCTIVE FACULTY IS A FUNCTION OF THE ACTIVE POTENCIES OF RELATIONSHIPS: IN EVERY RELATION THERE IS A POTENTIAL REFERENCE TO THE SPHERE OF CONSCIOUSNESS, AS A "CENTER OF REFERENCE" OF ITSELF, WHICH LEVELS AND RENDERS HORIZONTAL THE PLANES OF SIGNIFICATION IN WHICH MEANING IS NOTICED. It does not matter, then, how oblique in the cultural structure is the plane of signification in which the translating faculty has noted the meaning of a Relation: IN thought meaning, and its context, will always be horizontal, EVEN when intelligence is so high as to allow noticing meaning in various oblique languages. And the horizontal leveling of planes of signification, which the translating faculty exercises on thought, is, without doubt, the main cause of mental equilibrium.

Thus, the "translational faculty", which allows us to notice the meaning of a Relation in a given meaningful context, is "a function of the active power" of such a Relation: this function consists in REFERRING the plane of signification to the sphere of consciousness and thus causing the horizontality of thought. Of course, the thought of a Relation, thought on a horizontal plane of signification, supposes a meaning noted in the significant context of a language, that is, it supposes that the meaning is expressed in semantic terms; and this is so whether the meaning is projected as a sign by the external expression, or whether it is actualized in the sphere of consciousness as an idea. But every thought referred to the sphere of c o n s c i o u s n e s s has been noted by the active power, by virtue of such reference, of a "temporal intentionality." It is this quality that makes it possible to qualify a thought as "conscious", as we defined above.

To understand the formative process of the "conscious thought" of the pasu, especially to clearly distinguish the difference with the "rational thought" that we studied in the previous section, we must unite in a single idea four key concepts: potency, energy, intentionality and temporality. Inducing this idea will be the objective of the next articles.

C - Self-schema and psychic energy .

We know that every entity that is the object of sensible intuition will be rationally schematized in the cultural structure. The Relations, and the systems of Relations with Principles that we have studied so far, have allowed us to understand in what way the discovered design gives rise to the truth of the entity represented by the structural schema. But if EVERY known entity is unfailingly schematized, it will be necessary to ask, then, about the schema that corresponds to itself. Let us see the problem more clearly. The historical subject of the microcosm, which we have called "consciousness," begins to develop from the moment in which the discoverer of entities discovers himself as an entity among entities. The discovery of himself immediately reveals the difference between the microcosm, individual entity, and any entity of the macrocosm: this difference subject-microcosm/macrocosmic object is evident and undeniable. Therefore, from the discovery of itself, every new scheme of entities will be referred to itself: the potency dimension of any relation ACTS on thought according to such reference until it levels and takes horizontal the oblique planes of signification. Now then: this center of reference to which, by its potency dimension, all Relations susceptible of being "conscious" refer, and to which we have previously identified with the "sphere of consciousness", IS NOT simply the "SELF", the "MICROCOSM", but the "KNOWN SELF", the "KNOWN MICROCOSM", that is to say, the "SCHEME OF SELF".

The sphere of consciousness (or preconsciousness in figure 11) is in reality a "scheme of self", configured according to the degree of self-knowledge attained by the pasu. This scheme, as we shall see, will acquire an eminent character with respect to the other members of the cultural structure. We will highlight the most important aspects of the self-schema in the following comments.

First - The sphere of consciousness, being a SCHEME of itself, IS A "COMPLEX SYMBOL". However, this symbol IS INCOMPLETE AND IN PERMANENT PROCESS OF FORMATION. How does the scheme of itself grow, how is it formed? Answer: the continuous references to itself, that determines

the power of the Relations in thought, updates and adds new semantic elements to the symbol that constitutes the scheme of itself.

This means that the "sphere of consciousness", because of its schematic character, is, in reality, a symbol, and that this symbol is completed as an effect of a certain kind of thoughts referred or intended towards itself. The "scheme of oneself", which begins to form from the discovery of oneself, that is to say, when the historical subject is initiated, accompanies in its becoming the development of this subject: THE "HISTORY OF THE MICROCOSM", WHOSE "SUBJECTIVE LINE CONSTITUTES THE CONSCIOUSNESS OF THE PASU, IS THE SCHEME OF ITSELF OR SPHERE OF CONSCIOUSNESS.

Second - The "history" of the microcosm is thus a scheme in permanent construction that we call the "sphere of consciousness. And the sphere of consciousness is the "center" to which those Relations structured in function of itself are potentially referred.

But every scheme arises from the rational interpretation of a design. It is evident that in discovering the microcosm, in which the entity-passu consists, for itself, its design must to SOME DEGREE have been revealed. But it is no less evident that such a revelation CAN ONLY BE COMPLETE WHEN THE WHOLE MICROCOSM HAS BEEN RATIONALIZED, THAT IS, WHEN THE SCHEME OF ITSELF CONTAINS AS TRUTH THE WHOLE MICROCOSM. In the article 'F',
In the fifth and sixth commentaries we will see what the design of the self consists of and we will verify that its discovery and the references it motivates imply a "commotion" in the rational subject. The scheme of the self depends, in the evolution of the mind, on the current capacity, at any moment, to rationally apprehend the design of the self and to interpret it in the most complete scheme possible. In short: the scheme of the self, the sphere of consciousness, the history of the microcosm, is a symbol in formation that never ends up being completed because t h e design of the self, which it interprets, never ends up being known by the pasu.

To conclude, let us confirm what was said in the section "Archetypal memory and reason: the sphere of consciousness is a kind of memory. The mere fact that the sphere of consciousness consists of a "history" of the microcosm must give the idea that a temporal series of psychic events must necessarily be memorized in it. Just as the structure of the brain can be called "archetypal memory", and the cultural structure "conceptual memory", so the structure of the schema of the self is called "representative memory"; the "representative" goes for reasons that will be seen in the article 'F'.

Third - Notwithstanding its apparent becoming, i.e., the permanent change that constitutes its progress towards the complete truth, the scheme of itself can also be "thought" as the other schemes of the cultural structure. We shall explain. Every schema or Relation is experienced by thinking as "thought", which is founded on a meaning, proper to the schema, which is outlined in relief on the horizon of continuous signification. The schema of itself is the one that has the maximum dimensions: greater extension, greater comprehension and greater power, than any other schema or Relation. To "think" such a schema supposes the apprehension of a meaning of superior hierarchy since the sphere of consciousness is a center of reference for all the planes of signification. That is to say: the cultural subject has the possibility of "containing" in a thought the schema of himself; but such a

It is precisely this possibility that marks the beginning of the "conscious subject": the cultural subject, reflecting on itself, animates the schema of itself and rises as a "conscious subject". On the contrary, for the conscious subject, all the schemas of the cultural structure are intelligible, that is, they have meaning in some language.

But, if every schema of the cultural structure is intelligible to the sphere of consciousness, then, as a schema of itself, in what language does its meaning become intelligible? Answer: the language proper to the sphere of consciousness, in whose context it can be noticed and understood, "reflected", is "IMMANENT HISTORY". The meaning of the sphere of consciousness or scheme of self is expressed in a historical language, that is, it manifests itself to the understanding as a form of time. To intuit the meaning of the sphere of consciousness is equivalent to intuiting the subjective line of the immanent historical subject, to grasping the unity of consciousness "as a history".

Fourth - Naturally, apart from this one, the sphere of consciousness can be noted in any other language, and the corresponding concept expressed in the world by means of appropriate signs. We are now interested in highlighting one such concept, which the lost viryas have projected in the last millennia.

This concept is that of ENERGY, which it is pretended to derive from other entities because it is not known what is the true scheme from which it proceeds. But, no matter to which entity science APPLIES it, THE CONCEPT OF ENERGY EXPRESSES THE MEANING OF ENERGY.
OF THE SPHERE OF CONSCIOUSNESS. Of course, a concept that has to be noted in the scheme of maximum extension and comprehension must also possess such extreme dimensions, as well as maximum connotation: the projection of the concept of energy in physicomathematical signs, for example, in spite of the complexity that it reveals, barely manages to insinuate the meaning of the scheme of itself from which it proceeds. That is why, in affirming that "the psychic spheres are of energy", we said above that we do not "apply" the concept of energy to the psyche, but that, since the psyche is of energy, there is a concept of energy.

Fifth - If the concept of energy expresses the meaning of the sphere of consciousness, we can inquire on the basis of what properties of the sphere of consciousness "psychic energy" is defined. In the first place, let us observe that the scheme of itself becomes, varies, changes, moves: "movement" is, therefore, the first property of psychic energy. Secondly, it should be noted that the sphere of consciousness is the "center of reference" towards which the active powers of the "historical" Relations point: "direction" is, then, the second evident property of psychic energy.

But for something energetic, a symbol, for example, DIRECTED towards a center of reference, to reach it, the energy must be sufficiently INTENSE. INTENSITY is thus the third important property of psychic energy.

For now, without completely discarding other properties, we can affirm that psychic energy is characterized by movement, direction and intensity. Naturally, with these three determinations psychic energy is analogous to a vector magnitude of Physics.

D - Energetic expression of the thought of pasú.

The potential references that exist in the Relations introduce into the thought a "direction", or "temporal intention", which directs it towards the sphere of consciousness: these thoughts, "conscious" to a greater or lesser degree, are responsible for the progressive change manifested by the scheme of self. But the change, the "movement", occurs in the psychic energy and its cause is in the active power, in its references to the scheme of itself. In Physics, a causal relation between potency and energy has also been defined, which it will be convenient to take into account because of its analogical value.

One form of energy, mechanical WORK, is related to power AS A FUNCTION OF THE TIME in which such work is performed:

Power **(W). Time (T)** = Work **(A)**

W. T=A (1)

We have here, although with differences of meaning, three concepts that intervene in the psychic structure: power, time and energy (work). We shall return to this formula.

On the other hand, mechanical work is defined as the product of a FORCE times the DISTANCE moved to its fulcrum:

Work **(A)** = Force **(F)**. Distance **(D) A**

= F.D (2)

Substituting in (1) the value given to the work by (2)

W.T = F.D

or

W = F.D/T

but as **D/T = V** i.e. the quotient of distance and time is the SPEED:

W = F.V (3)

Power is, according to (3), a function of force and velocity.

An analogy with this relationship is often used by those who give preeminence to "ideas" over the structural configurations of the psyche: thus arise the concepts of IDEA FORCE or IDEA SPEED. On the contrary, in establishing analogical correspondences between the psyche of the pasu and the structural model, we will adjust ourselves to the dimensions of the formula (1), that is to say, to power, time and energy.

Let us define, then, a function whose domain is THE PRODUCTION OF THOUGHT IN THE CULTURAL STRUCTURE OF THE PASU and which we call "ENERGETIC EXPRESSION OF THE PASU'S THOUGHT":

Power (W). Transcendent time (Tt) = Psychic energy (Ep).

$$W.Tt = Ep \quad \textbf{(4)}$$

We must insist that this formula has only the inductive purpose of facilitating the explanation. If we suspend for a moment the scientistic prejudices and stick to the previous conclusion that says: "the concept of energy means the sphere of consciousness", the function (4) will not be so strange to us.

Before using "energetic expression" to explain the production of conscious thoughts, we must be clear about its implications. This is what we will highlight in three comments:

First - The energy of rational thought depends, according to (4), on the active power (W) and the transcendent time (Tt). This time (Tt) is the one that measures the DURATION of the thought about the Relation and will be defined later.

Second - The higher the active power (W) in the ratio, the higher the energy (Ep) in the thought.

Third - The longer the duration (Tt) of potential activity, the higher the energy (Ep) in the thought,

From these comments to function (4) it follows, as one would expect from an analogical expression, that "active power" and "transcendent time" are CAUSE of psychic energy. Let us define both concepts:

A Relation is defined on the basis of three dimensions: extension, comprehension and potency. But a Relation is in reality the semeic scheme of an entity, i.e. a complex symbol a substructure of semeic elements: potency is what allows symbols to SUSTAIN as such and to remain structured. But it should not be believed that potency is a mere "content" of symbols: it is the principle that makes possible the MANIFESTATION of symbols in thought. When the pasu already possesses a historical subject and, consequently, a schema of itself, the

The manifestation of symbols takes place with reference to the sphere of consciousness, that is to say, intentional, directed towards it. The plane of signification, and with it the context of meaning, become, then, horizontal for thought. Let us remember that the pasu, in the evolutionary state we are considering it, ALREADY POSSESSES, ALTHOUGH INABILITY, A HISTORICAL SUBJECT AND A SCHEME OF ITSELF.

We can affirm, then, that: POTENCY IS THE FUNDAMENTAL SUBSTRATUM OF EVERY PSYCHIC SYMBOL OF THE CULTURAL STRUCTURE: BY IT THE SYMBOLS "SUBSIST" AND "MANIFEST" THEMSELVES IN THINKING. BUT THE "PRINCIPLES," WHICH ARE SIMPLE SYMBOLS, ONLY SUBSIST: THEY DO NOT
THEY NEVER MANIFEST TO THOUGHT (although they can be known by a reflection or copy in a related Relation, as already explained); THAT IS WHY THEIR POWER IS SAID TO BE "PASSIVE". RELATIONS", ON THE CONTRARY, SUBSIST AND MANIFEST THEMSELVES: THEIR POTENCY IS "ACTIVE".

The "conscious" thought, which makes the schema of itself "grow", depends on the manifestations of the symbols of the Relation that lies, that is, it depends on the active power: to it we will refer from now on, even when we simply say: "power".

In short: THE SYMBOLS, OF THE SCHEME OR RELATIONSHIP, SUSTAIN SUSTAINED BY THE SUBSTRATE OF THE POWER; IF A THOUGHT LIES THE RELATIONSHIP, THE SYMBOLS ARE MANIFESTED WITH A CERTAIN ENERGY: SUCH "ACTIVITY" IS ALSO THE PRODUCT OF THE POWER. In a
next article we will study the "manifestation" of symbols in thought: now we will deal with their "subsistence", in order to expose the pending definition of "transcendent time".

In the subsection "Outline of the Universe of The One" the threefold composition of the Demiurge was mentioned: Power, Beauty and Wisdom, and it was explained that "Power is exercised by the Breath or transcendent flow of his Time-Consciousness". We thus find, in the essence of the MACROCOSM, POWER (or Power) and TIME (Cosmic Consciousness or Breath) JOINED AS CAUSES OF THE EXISTENCE OF ENTITIES, analogously to the "energetic expression of thought" (4). Although the flow of the Breath is the IMMANENT Time of the macrocosm, here we will call it TRASCENDENT because of its intimate penetration in the cultural structure of the microcosm or pasu.

In transcendent time, or time of the macrocosm, the entelechial times of the universal Archetypes develop: the known entities are "moments" of such processes, "detentions" effected by reason in order to discover the demiurgic design, the being-for-man. Entities change constantly, by effect of their evolutions, but they REMAIN entities in their becoming, that is, they subsist as entities in transcendent time. In order that the countless evolutionary processes, which develop in the macrocosm, CONVERT TOWARDS THE FINALITY, that is to say, DO NOT DIVERSE FROM THE MACROENTELEQUIA "PRALAYA", the entities are structured in a cosmic organism whose functions point teleologically towards the finality. Therefore, this "remaining in change", which characterizes the process of the entities, does not take place in isolation within the entities but, on the contrary, ALL THE ENTITIES ARE LINKED TOGETHER.

In what consists the link, the relation, between entities that change without ceasing? Answer: IN THE REASON BETWEEN MOVEMENTS, WHICH DETERMINES THE SIMULTANEOUS PERMANENCE OF THE ENTITIES IN TRANSCENDENT TIME.

Some aspects of this reason are those that are usually discovered by empirical science, and imperfectly translated into mathematical language, as laws or qualitative relations between characteristic magnitudes of phenomena.

The fundamental assumption for a teleological reason to link all entities by "remaining in change" is that there is some kind of SYNCHRONIZATION between all their processes. In other words: the motions, in which the becoming of entities consists, may be of many kinds: uniform or variable, continuous or discrete, linear or sequential; oscillatory, rhythmic, cyclic, etc.; but, WHATEVER THE KIND OF MOVEMENT CHARACTERIZING THE PROCESS OF ENTITIES, the reason
The teleological link between them determines that in each absolute moment of transcendent time there is a coincidence of relative moments of the movements of the entities; that is to say: there is a kind of synchronization of movements that is verified in each moment of transcendent time by the simultaneous permanence (in change) of the entities.

Now, the material body of the pasu is an ENTITY AMONG ENTITIES and, as such, it remains in transcendent time. Consequently, the movements that compose its entelechial process must be synchronized with the other movements of the macrocosm. Naturally, some "movements" in organic functions such as cardiac and respiratory rhythms, the septenary cycles of growth, the extension of the sensory spectrum, brain waves, etc., present a more visible "reason" with respect to proportional movements of the solar system; but, in truth, ALL organic movements, from the atomic to the psychic, occur in coincidence with other movements of the macrocosm: THE ATOMIC, BIOLOGICAL AND PSYCHOPHYSIOLOGICAL CLOCKS OF THE PASU ARE SYNCHRONIZED WITH THE COSMIC CLOCKS THAT REGULATE THE MOVEMENTS OF THE ENTITIES ACCORDING TO "UNIVERSAL PATTERNS OF REASON".

When referring to the material body of the pasu, in the section "Archetypal memory and reason", we stated that it constitutes a "minor mundus", a microcosm that reflects the "maior mundus" or macrocosm. We shall now see how this statement should be understood. In the first place, it should be noted that "microcosm" designates the purpose of the pasu, that is, an entelechy to be attained, and not a present reality. In the second place, let us observe that an ACTUAL "microcosm", an absolute reflection of the macrocosm or real entelechy, MUST OF NECESSITY BE AN AUTONOMOUS ENTITY, AS THE DEMIURGO IS IN ITS WAY. But we have just seen that the body of the pasu is synchronized in all its movements with the master clocks of the macrocosm and, consequently, LINKED TO THE OTHER ENTITIES, STRUCTURED TO THEM. The pasu's body IS NOT, in fact, AN AUTONOMOUS ENTITY. Here is the apparent paradox: a "microcosm" must be an autonomous entity; the body of the pasu, which we call "microcosm", is not an autonomous entity.

What, then, is the pasu; what is its body? Answer: THE PASU'S BODY IS A "POTENTIAL" MICROCOSM; IT WILL BE AN "ACTUAL" MICROCOSM WHEN IT TRANSFORMS INTO AN AUTONOMOUS ENTITY, THAT IS, WHEN IT IS INDEPENDENT OF ITS SYNCHRONIZATION WITH THE PROCESSES OF THE REMAINING ENTITIES OF THE MACROCOSM.

It is evident that, as the pasu progresses towards the entelechy, it has to transform itself more and more into an "autonomous entity" because such condition is imposed by the purpose; but by virtue of what internal process is the microcosmic autonomy obtained? The answer was already advanced in article 'A': THE PASU BECOMES TRANSFORMED INTO AN AUTONOMOUS ENTITY AS IT FULFILLS THE "MICROCOSMIC OBJECTIVE OF THE FINALITY": TO CONSTRUCT A SCHEME OF ITSELF OR SPHERE OF CONSCIOUSNESS OF SUCH PERFECTION THAT, WHEN REFLECTED BY THE CONSCIOUS SUBJECT, IT COMPLETELY RATIONALIZES THE MICROCOSMOS. CONSCIOUSNESS, ANALOGOUSLY TO THE "POWER" ASPECT OF THE DEMIURGE, MUST BE ABLE TO APPLY ITSELF, PENETRATE, DIFFUSE, ETC., IN THE MICROCOSM AND SYNCHRONIZE ITS INTERNAL MOVEMENTS WITH ITS OWN MASTER CLOCKS, THAT IS, IT MUST BE ABLE TO DESYNCHRONIZE IT FROM THE MACROCOSM, AVOIDING PARTICIPATION IN TRANSCENDENT TIME, IT MUST SUBTRACT IT FROM ITS PERMANENCE IN IT.

As will be seen in the next article, for this to occur, the sphere of consciousness must present the dimension of a "time proper to the microcosm", that is, of an "immanent time".

In the previous paragraph, article 'H', we explained that the continuous bodily movement of the pasu, when it does not obey the concrete expression of a concept, PUTS A "GENERAL SENSE" IN THE WORLD, which is called: HARMONY. The mere fact of BEING in the world makes the pasu a bidder of "harmonic sense" and that is why harmony is defined as "a relationship between the movements of the microcosm and the macrocosm". It is convenient to link the concept of "harmony" with that of "microcosmic autonomy", which we have just defined, in order to improve the global understanding of the Hyperborean Wisdom. Harmony, in fact, DEPENDS ON MICROCOSMIC AUTONOMY: the greater the autonomy, the greater the harmony, that is to say, the greater the "general sense" provided by the continuous bodily movement. Consequently: THE PRODUCTION OF HARMONY IS OPPOSITE TO THE SYNCHRONIZATION OF MOVEMENTS BETWEEN MICRO AND MACROCOSMOS. In other words: THE MORE SYNCHRONIZATION LESS HARMONY. At the unfavorable extreme, a TOTAL AND ABSOLUTE synchronization of movements implies the non-existence of the microcosmic entity: the body of the pasu would be, in this case, PURE ANIMAL ENTITY.

It is clear, then, that the pasu is a potential microcosm, whose internal movements are SYNCHRONIZED TO SOME DEGREE with the external movements of the macrocosm. But, although the potential microcosm constantly unfolds and tends toward its entelechy, THERE IS SOMETHING IN IT THAT REMAINS INVARIABLE: ITS ORGANIC ESSENCE, WHICH REPLICATES THE STRUCTURE OF THE MACROCOSM. The organic, the structural, of the microcosm remains in transcendent time unless it becomes independent by attaining ontic autonomy. That is why, now it is clearly seen, we affirmed above that the systems of the cultural structure "manifest" in thought and SUBSIST IN TRANSCENDENT TIME.

Summarizing, in the pasu, potential microcosm, the subsistence OF the systems, Principles and Relations, occurs in the "transcendent time", of which the microcosm PARTICIPATES. And, what subsists IN the systems, is the essential substratum of the symbols, that is to say, the "potency". With these synthetic statements we complete the definitions of the two causal terms that appear in the "energetic expression of thought". (4): power and transcendent time. In the following article we will clarify the concept of "individual subject" of the microcosm, which holds the "soul" of the pasu, and then return to the study of the "energetic expression of thought.

E - The microcosmic goal of finality requires the metempsychosis.

According to what we have seen in article "D" we can affirm that the pasu's body is a "potential microcosm" that TENDS to become fully actualized in the human entelechy. As it progresses towards this perfection, the microcosm PARTICIPATES IN THE TRANSCENDENT TIME OF THE MACROCOSMOS, in which all its internal movements are synchronized. That is why the goal of evolution, ontic autonomy, demands THE SUBSTITUTION OF TRASCENDENT TIME BY A TIME OWNED BY THE MICROCOSMOS, AN "IMMANENT TIME" TO WHOSE FLOW THEY ARE ORDERED AND
TO REALIZE THE INNER PROCESSES. This "objective", naturally, is none other than the microcosmic objective of finality, which aims at developing a "historical subject" or consciousness whose main note is, precisely, immanent temporality. In article "F" the relation between transcendent time and immanent time will be studied in detail; here we are interested in making it clear that the microcosmic objective CAN ONLY BE ACHIEVED WITH THE CONCURSION OF METEMPSYCHOSIS.

The Demiurge, in fact, cannot allow the evolutionary progress to be interrupted by the organic dissolution of the microcosm, that is: by the death of the pasu. In reality, the life cycle of the microcosm depends only on transcendent time: as long as participation exists there will fatally be a formal dissolution, as happens with every organic entity. But if the microcosm actualizes its potentiality and INDIVIDUALIZES, that is, becomes temporarily independent of the macrocosm, then it will be able to escape dissolution, death, because the internal processes will be "stopped" for the transcendent time. The microcosmic objective thus assures that at some moment of evolution the immortality of the material body will be reached. Now then: while that moment arrives, can the individual progress obtained in the construction of the scheme of oneself be lost with the death and dissolution of the microcosm? Answer: Every scheme of self remains imprinted in the soul, during the life of the microcosm, in such a way that, when disincarnating, after the organic disintegration, it preserves it with permanent character.

That is to say: the scheme of the self, which is part of the "soul" of the pasu, SURVIVES THE DISSOLUTION OF THE MICROCOSM FOR BETTER FULFILLMENT
OF THE MICROCOSMIC OBJECTIVE. We are thus faced with an evident paradox. However, such paradox loses consistency if we look at things from the point of view of the Demiurge, who is the one who has determined the way in which the purpose must be fulfilled. With that perspective, we must begin by admitting that what is of interest, in the first place, is the macrocosmic objective; the production of culture. This objective is sociocultural and aims at preserving the meaning placed on entities by the particular members of the cultural community: a "culture" is the communal support of cultural objects, that is to say, of entities marked by human expression. A culture, demiurgically understood, is thus a macro-expression of the collective evolution reached by the community: cultural objects are projects that demonstrate the degree of evolution reached because they are a measure of the intelligence of the designers. Let us remember that the pleasure of the Demiurge is in the "subsequent discovery of the work", a task that has been reserved to man. The cultural objects are, precisely, the affirmation of the design discovered in the entities, that is to say, a "supreme good".

For the Demiurge, then, the good lies in the fulfillment of the CONDITIONS of the cultural development of a community, that is, that this development does not stop at any time, that it grows and transforms the undifferentiated reality.

of universal entities in a superstructure of cultural objects. The CONDITIONS of the cultural development of a community depend, naturally, on the PARTICULAR evolution of its members, who are the ones who "put" meaning into the entities. It is because of these CONDITIONS that the purpose of the pasu, apart from the general macrocosmic objective, supposes a particular microcosmic objective: the evolution of an "individual subject" that procures the autonomy of the microcosm and, having obtained it, grants maximum meaning to the work of the Demiurge.

The individual subject, which at the beginning of evolution is "rational" and at the end "conscious", is the manifestation of the soul in the structures of the microcosm. And the soul, through metempsychosis, transmigrates over millions of years to manifest itself, each time, in a more perfect microcosm, closer to the microcosmic goal of finality. Hence arises the need to clarify, even briefly, the relationship between the individual "subject" and the "soul", since the analogical study of the "energetic expression of thought" will demand from us a rigorous definition of the conscious subject that animates the scheme of itself.

First of all, let us specify what is to be understood by "soul". The pasu, like every evolving organic entity, is the manifestation of a universal Archetype and of a monad: the monad is the support of the individual organism that evolves according to the universal Archetype. But the monad never "descends" to the material plane, but remains on the archetypal plane from where it is projected by the Will aspect of the Demiurge to the material plane. During the life of the pasu the monad sustains the material body and evolves with it; or, in other words: the manifestation of the monad on the material plane is the microcosm. At the death of the animal body of the pasu the microcosm dissolves and, after organic disintegration, the monad ceases to manifest materially. However, the monad is not completely disconnected from the material plane because an energetic term, coming from the microcosm, still subsists disembodied: it is the "soul" of the pasu.

The soul is, thus, that which remains always manifested of the monad; that which evolves in the microcosm and partially involves during the disincarnation; that which survives the dissolution preserving the evolution experienced, to return again in the vital genesis of another microcosm. **But in this metempsychosis the soul does not reincarnate in new bodies "like an actor who tries on different costumes" and "looks through the eyes of different masks", according to the common belief of naive palingenesia. If so, there should be mnemic continuity of the acts experienced in all the microcosms, that is to say, it should be natural to "remember past lives". On the contrary, in each living microcosm, the thinking subject never "naturally" recalls any memory of a previous life. This does not happen because the procedure arranged by the Demiurge for the transmigration of the souls imposes on them, during the period of disincarnation, an "involution" of the subject in itself, which produces the amnesia mentioned above.** We will explain step by step the procedure of metempsychosis, but without going into too much detail.

The soul, as a subtle manifestation of the monad, sustains the microcosm by diffusing itself throughout its structure, acting as a "double body". However, only in the psychic structure, due to its energetic nature, is there a fluid contact between the organic life and the soul. The three "subjects" that we have mentioned in item "E" of the previous clause, the "rational subject," the "cultural subject," and the "conscious" or "historical subject," are nothing more than individual manifestations of the soul of the passu

in the various structures of the microcosm. Of these structures only the scheme of self or sphere of consciousness has the possibility of permanently impressing the soul: the structure of the brain and the cultural structure are too gross to affect it in any way.

The alteration that the scheme of self causes in the soul, on the other hand, modifies it in such a way that its effect persists even when the microcosm has completely disintegrated. But the scheme of self represents "all the consciousness" that a microcosm is capable of attaining, that is to say, it is an evolutionary degree. Thus the soul, being permanently modified by the scheme of itself, has in reality self-modeled itself in the sense of human entelechy, i.e., it has evolved.

Let us suppose now that a soul has disincarnated, deeply impressed by a scheme of itself, which it animates as a "conscious subject". Since the self-sketch is a history of the microcosm that has been incorporated into the soul, it is evident that the soul subject must remember what it has experienced, even though it is disincarnated. Why then, in a later incarnation, does the soul appear devoid of memories? Answer: 1º) because the evolution of the microcosm obeys an irreversible hierarchical sequence that forces the soul to manifest itself initially as a rational subject of the brain or "reason"; 2º) however, prior to the incarnation, an "involution of the subject of itself" takes place, which causes the partial "forgetting" of the innate memories.

1st - To understand this answer, we must first of all consider that the soul can only manifest IN an adequate structure or vehicle. This condition comes from the soul being the energetic expression of the monad, which is the foundation of every particular archetypal process: in this sense, the monad is the individual subject in every entity that evolves according to the formative impulse of the universal Archetypes. In the particular case of the microcosm, the soul is always the soul subject of a structure; and the opposite statement is also valid: without structure there is no possible soul manifestation. Bearing in mind such a condition, and all that has been seen so far about the formation of the cultural structure and the scheme of the self, we can easily understand the above answer.

If we reflect on what we have studied up to this point, we will see that, in fact, a tacit hierarchical sequence is fulfilled in the formation of the structures of the microcosm: in genesis there is only the brain, that is, the archetypal memory; the soul can do nothing but animate such a structure and operate with its functions; as a rational subject or "reason" the soul discovers the design in the entities and builds the cultural structure, which it will then animate as a cultural subject; and from the cultural structure will emerge towards the higher layers of the psyche the symbols that make up the scheme of itself, which the soul will animate as a conscious or historical subject. Here is the complete sequence: the soul animates the archetypal memory or brain as a rational subject or "reason" and builds the cultural structure which it animates, a posteriori, as a cultural subject, from where it builds the schema of itself which it animates, finally, as a conscious or historical subject.

There is no "natural" way to alter this sequence: the incarnated soul must always begin by animating an infant brain, by being a rational subject. From that inevitable beginning is the possibility of structural development that underlies the potency of the potential microcosm: if the genetic limitations of the microcosm

If this is allowed, it may be possible to reach a high degree of consciousness. But what cannot be done is to alter the hierarchical sequence that orders the appearance of the soul subjects. It is now clear what the hierarchical sequence of structural formation consists of, but it is not equally clear why the soul, in a later incarnation, appears devoid of memories. But the answer is simple, it lies in the hierarchical nature of the sequence, in the determinations that each structure imposes on the manifestation of its own subjects. When the soul animates, for example, the archetypal memory, it can only discover the design in the entities given to sensible intuition: any "innate memory" is in no way different from the intuition of an entity; but, since such memories lack design, they are automatically eliminated by the operations of reason and the subject at most perceives a vague reminiscence or "indefinite sensation of familiarity". The rational subject thus acquires a novel character that does not leave the soul in its subsequent subjective manifestations. This will be better understood if we remember that the three subjects mentioned are in truth three simultaneous aspects of the soul: it is the same soul that in manifesting itself in each structure "momentarily" animates it as its own subject. That is to say: the "moment" of the soul is the animic subject, and this single subject can animate, in a structurally complete microcosm, three mnemic structures simultaneously.

To explain it by means of an allegory we can suppose that the soul is analogous to a beacon of achromatic light, that is to say, of white color. If we place in front of the beacon a sheet with a small central opening, we will have the equivalent of a rational subject: the beam of achromatic light emitted by the central window is the analogical subject. Let us now intercept the beam with a filter that subtracts a color, for example, blue. For a white light of 500mu, according to the laws of optics, the blue filter will only let through 69% and REMOVE 31%. Well, that beam transmitted by the blue filter, considerably reduced, is analogous to the cultural subject. Let's keep the blue filter and intercept the beam transmitted again, now with a yellow filter. Of the 69% of light penetrating the filter, it will subtract a portion and transmit 58%, i.e. 40% of the original light. The resulting beam, of green hue, is analogous to the conscious subject. Let us consider the whole allegorical experiment. The beacon is the soul that pours out in all directions in the form of white light. By placing a sheet that allows only one beam to pass through, we perform an operation analogous to the incarnation of the soul: the beam is the same soul-fanal now converted into a rational subject. The hierarchical sequence begins here. The blue filter is analogous to the archetypal memory or brain: only a "filtered" part of the subject-beam will reach the cultural structure to animate it. This cultural subject must animate the cultural structure, represented by the yellow filter, and "transcend" it to become a conscious subject: the beam, reduced by more than half of the original light, that passes through the yellow filter is analogous to the conscious subject (see figure 26).

This allegory clearly shows us that the soul and the subject are one and the same thing and that, in the microcosm, there is only one subject that manifests itself simultaneously in three different places or structures. If an "innate memory" were to break into the rational subject by chance, it would be eliminated in the same way that the red filter subtracts such a color from the beam of light.

2º - We say "by chance" because, as stated in 2º, prior to the incarnation the soul has been induced to "forget" the innate memories, that is to say, not to keep in mind, during the whole incarnation, the old schemes of itself, the "histories" lived in other microcosms. But, precisely in the article "A", it was said that the microcosmic objective of the purpose is the construction of a scheme of oneself that, in the last instance, consists of the microcosm itself, rationalized by the subject.

We also saw that the scheme of self, no matter how imperfect, permanently impresses the soul and constitutes its evolution: on the basis of such evolution, obtained by the assimilation of the different schemes of self of different lives, each new animated microcosm is perfected and THE MICROCOSMIC OBJECTIVE OF FINALITY IS FULFILLED. This being so, how should the 2nd answer be understood, which affirms a previous forgetfulness of the innate memories? We will explain it immediately. To continue with the proposed example, of a soul that disincarnates deeply impressed by a scheme of itself which it animates as a conscious subject, let us say that the procedure followed consists in practicing the involution of the subject prior to a new incarnation.

The subject "involves" when it temporarily deconcentrates, that is, when its present moment expands in itself and embraces the whole history "in a single glance", facts that are confirmed by the well-known stories of those who have "resurrected", after going through clinical death, and have seen "everything lived, in a single instant". The involution of the subject, in the above sense, is necessary for the soul to be able to offer a new subject to the microcosm in which it will incarnate: the soul, after the involution of the previous subject, presents itself to the microcosm with another aspect, a non-subjective aspect that requires the whole hierarchical sequence to develop and repeat the evolutionary cycle of life and death. But, in all this, what has become of the previous scheme of the self, the one in which the subject involuted "until it embraced all history in a single glance"? Was not, perhaps, its contest necessary to fulfill the microcosmic objective of finality, to assure the individual progress of the pasu? In reality, in each new incarnation, none of the previous self-schemes is dispensed with, since they are irreversibly assimilated in the soul: what happens is that, NOT BEING ANIMATED BY ANY SUBJECT, the previous self-schemes are placed in different places in the microcosm from the one occupied by the rational subject. In other words: the rational subject, the first manifestation of the soul, operates from the archetypal memory or brain; but the soul, apart from the subject, is diffused "as a double body" in the whole microcosm; therefore, the previous self-schemas, which remain alien to the subject, will correspond to other parts of the nervous system outside the brain. That is to say: the previous self-schemas are located in different parts of the pasu's body, with the exception of the structures studied so far.

These "centers" or "chakras", containing previous self-sketches, are spread by the thousands in the human body. There are the innate memories, the memory of previous lives, contributing from the complexion of the soul to perfect the living microcosm. In the allegory of the fanal we can establish an analogical correspondence with the previous self-schemes by making small perforations in the sheet with the central window. The perforations surround, for example, the window through which flows the beam of light analogous to the rational subject. If the light beams shining through the perforations are analogous to the chakras, it is evident that such innate memory centers are NON-RAIONAL. That is, their content is IRRATIONAL. Therefore, when yoga practices are performed in ignorance, when the sadhaka locates the subject on a chakra by abnormally inverting the sense of the hierarchical sequence, there is a serious danger that the subject accidentally animates a previous scheme of himself and that this takes control of the microcosm: then, from that lower center, the microcosm is IRRATIONALIZED and insanity ensues.

Before concluding, it is worth noting an important consequence of the principle stated in answer 1 and also in 'E' in the previous paragraph: "without structure there is no structure".

possible soul manifestation"; "every subject requires a structure in which to manifest itself"; "the subject cannot exist without a vehicle for its manifestation". So far we have assumed that the "vehicle" of the soul is the microcosm and the "structures", where the subject manifests itself, are those studied here: brain, cultural structure, sphere of consciousness, etc. But the fact that this assumption is true in no way excludes OTHER POSSIBILITIES FOR FULFILLING THE PURPOSE. In other words: the pasu has been entrusted, by the Demiurge, with a purpose: to be the provider of meaning in the entities of the world; well then: if the pasu, or any other similar race of the universe, DEVELOPS A CULTURE CAPABLE OF PRODUCING TECHNICALLY APPROPRIATE "STRUCTURES" FOR THE MANIFESTATION OF THE SUBJECT, THESE WILL BE "ANIMATED" TO THE MEASURE OF THEIR POSSIBILITIES OF EXPRESSION. This means that, as long as the steps of "discovering the design" and "projecting the meaning" are fulfilled, any scientific-technological culture will have the possibility of building ANDROIDES "WITH SOUL". Yes; WITH TRUE "SOUL" TRANSMIGRATING AND EVOLUTIONARY. All that is required for this is for the android to possess a simile of the "archetypal memory", i.e. a memory programmed with a collection of signs of entities or self-programmable with information of entities of the world perceived by means of censors, and for an electronic processor to carry out the logical operations of comparison or interpretation: when the android ADAPTS its behavior according to the perceived information, i.e. when it EXPRESSES A BEHAVIOR, it will undoubtedly BE ANIMATED BY AN EGREGOR or, if the android is sufficiently perfect, BY AN INDIVIDUAL SOUL.

What can never be possessed by an android, nor by any artificial structure, is the Spirit: in fact, for the Spirit to manifest itself, it is indispensable THE MEMORY OF BLOOD, THE REMEMBRANCE OF ORIGIN, that is to say, something that can never be implanted anywhere else than in a living microcosm.

F - Analogical study of the "energetic expression of the thought of pasu".

Here we are going to present and explain several important concepts using, as we have done so far, analogy and induction. Among such concepts we find, in the first place, the "energetic expression of the thought of the pasu", of which it will be convenient to specify its scope in order to avoid the mistake of confusing it with a physicomathematical function, that is, with a relation between variable magnitudes of a physical phenomenon which can be measured empirically with adequate instruments. The magnitudes "active power" and "psychic energy" are certainly variable, BUT THE PHENOMENON THAT THEY CHARACTERIZE IS PSYCHIC, NOT PHYSICAL. However,
although the phenomenon it represents is subjective, the mathematical structure of expression (4) is perfectly adequate to describe its obvious properties:

First: "active power", "transcendent time" and "psychic energy" ARE variable magnitudes.

Second: active power and transcendent time ARE the cause of psychic energy.

Third: psychic energy varies in direct proportion to the variation of active power and transcendent time. This third property is sufficient to justify the mathematical formulation because it reveals that between the magnitudes there is a functional relation. But the formula (4) comes from a combined language in which the "power" **(W)** and the "transcendent time" **(Tt)** are NON-NUMERABLE CONCEPTS EXPRESSING VARIATION and between which is defined a

COMPOSITION LAW or FUNCTION symbolized with (.). Such law affirms that the positive variation of any of both magnitudes determines the proportional, or RATIONAL, variation of a third magnitude "psychic energy". Thus, even if the formula (4) describing a psychic phenomenon resembles (1) that responds to a physical phenomenon, the meaning to be given to (4) is the one recently exposed: rational relation between non-numerable concepts expressing variation.

Secondly, we are going to define an ANALOGICAL QUADRANT that will allow us to represent simple systems (figure 13) in analogical correspondence with the "energetic expression of thought" (4). The quadrant is certainly Cartesian and orthogonal, but without "coordinate numeration" because, as in the case of expression (4), what we are trying to represent are NUMERABLE CONCEPTS. On the contrary, a CONCEPTUAL CORRESPONDENCE has been rigorously defined between the quadrant and the cultural structure in such a way that what is represented in one reflects CONCEPTUALLY what is phenomenal in the other.

After this clarification we can now describe the quadrant in question. First of all, it must be stated that this is the same system used in figure 16 to show the "concept" as a "slice of a Relation". There it can be seen that the quadrant **(x, y)** is analogous to the "plane of signification" on which the meaning of a scheme has been noted.

The meaningful context of the empowered language determines that the meaning noted is only a slice of the scheme PARALLEL TO THE PLANE OF MEANING. In Figure 17 we can see that the analogical quadrant does not differ from the one used in Figure 16.

However, in figure 17, we have established correspondences between the axes that we had not pointed out in figure 16: to the **(0x)** axis corresponds the concept of "transcendent time" and to the **(0y)** axis corresponds the concept of "meaning". These correspondences respond to the need for the "significant context" or "mental horizon around meaning" to be a geometric place in which the RELIEVE of meaning can be represented by an equivalent symbol.

Transcendent time" **(Tt)**, within which, as we have seen, the microcosm remains synchronized, INCREASES from **'0'** in the sense **0x**. Meaning **(S),** or "relief on the horizon of continuous signification", INCREASES from **'0' in the** sense **0y**. With these conventions we can assume that in any relief on the **0x-axis** its AMPLITUDE will express the value of the meaning, at each moment, on the **0y-axis.**

Let us recall that meaning is "the foundation of rational thought"; the "relief", on the horizon of continuous signification, is experienced as "idea" or "concept" when thinking apprehends the thought of a system. Therefore, the representation in the analogical quadrant of a "relief", or meaning of a system, will acquire maximum fidelity if it refers to a concrete system such as the one in figure 13. In Figure 18, for the sole purpose of providing the appropriate reference to point out the relief of a meaning, the axis **(0x)** of the analogical plane has been aligned with a "simple system" of the cultural structure of the pasu. On this arrangement we will emphasize two things.

First**: it** should be noted that transcendent time increases in the sense of the dimension "extension". This means that the thought of a system always consumes transcendent time, EVEN IF THE THOUGHT ITSELF IS EXPERIENCED AS INTEMPORARY FOR LACK OF IMMANENT TIME.

FIGURE 17

It happens this way because of the lack of autonomy of the microcosm: every mental act, even those manifestly timeless as, for example, the image of a triangle, is only a movement together with others that constitute the evolutionary process of the pasu; but the pasu, as the potential microcosm, remains in the transcendent time where the synchronization of all its movements takes place. Here it should already be clear that the subjective time of thinking IS NOT THE TRANSCENDENT TIME, since the former can be experienced or not, while the latter is always passing. In the pasu. THOUGHTS ABSOLUTELY INTEMPORARY DO NOT EXIST because every mental act takes time of the macrocosm: the "timelessness of a triangle" is a subjective appreciation product of reflection, of "stopping" the triangle in the attention without noticing the REAL DURATION of the thought that lies in the triangle.

Second: to facilitate the interpretation, in Figure 18, the system **xx** has been moved from the point **'0'** or "origin of time": the rigor of the analogy demands, instead, that the first Principle coincides with the point **'0'** WHICH DOTHS THE MOMENT IN WHICH THOUGHT EXPLORES THE SCHEME IN EXTENSION.

Let us now suppose that a thought about the system of figure 18 produces on the horizon of continuous signification the relief shown in figure 19. The triangular symbol, which has manifested itself in thought, can perhaps be perceived as "universal" and "timeless", but what is effective is that the thought of the symbol registers a DURATION in transcendent time: the longer the thought about the system **xx** lasts, the more extensive will be, analogically speaking, its dimension, since the system SUSTAINS as long as the microcosm ENDURES.

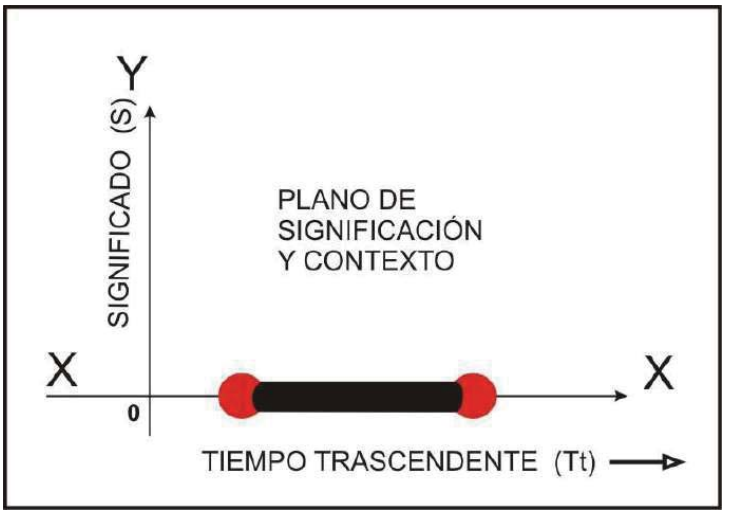


FIGURE 18

We must now take a very important step in the exposition by recalling the thesis of the article 'B': "the translatory faculty is a function of the active power". We studied, in the aforementioned article, that the power of a Relation is always REFERRED to the sphere of consciousness and that such reference enables it to render horizontal the plane of signification in which the meaning is to be noted. This is, naturally, a subjective effect. But, if we suppose that the meaning whose triangular relief has been represented in figure 19, is leveled in a plane of signification HORIZONTAL WITH RESPECT TO THE Sphere of Consciousness, what is the geometrical place of the sphere of consciousness in the analogical quadrant? Answer: its place is OUTSIDE THE PLANE, in the direction perpendicular to figure 19. To point out such a DIRECTION, in figure 19, we would have to add a third axis, **(0z)**, orthogonal to the other axes and perpendicular to the plane of signification.

In figure 20 we have indicated, in perspective, the DIRECTION of the sphere of consciousness by means of the analogical axis **0z**. Thus we see that the reference to the sphere of consciousness leads us to a system of three axes **(x, y, z)** that determines a kind of "analogical space" composed of three quadrants: one is the already described **(yx)** or "plane of significance and context"; another, which we are not going to deal with, is **(zy)**; and a third quadrant is **(zx)**, which appears frontal in figure 20, and which we call "temporal plane".

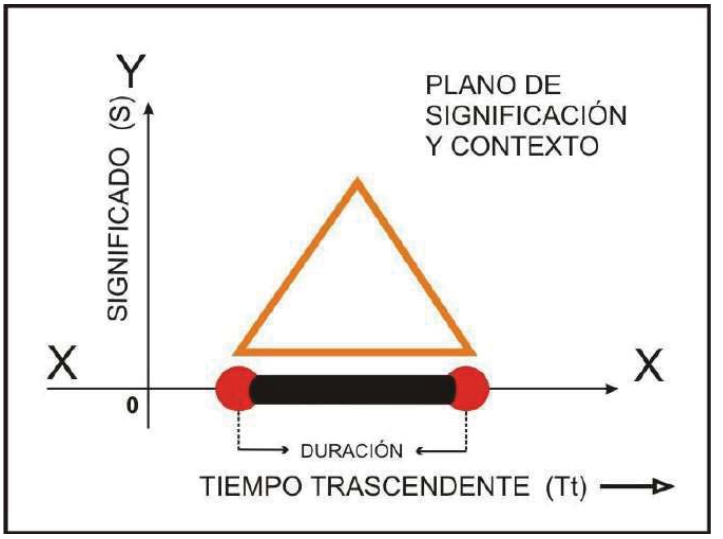


FIGURE 19

The reason why the axis **(0z)** is directed towards the lower part of figure 20 is that this axis should represent analogically the different levels of psychic energy of the symbols that emerge towards the sphere of consciousness: THE ENERGY OF A SYMBOL IN TRANSIT TOWARDS THE CONSCIOUSNESS, AS IT WILL BE SEEN, DECREASES
CONTINUOUSLY. In analytical geometry the axis **(0z)** is "negative", that is, the value that represents its "ordinate y" decreases as the distance to the origin **(0)** increases**;** this quality is conserved in the analog quadrant of figure 20 and for this reason it has been indicated **(-Ep)** in correspondence with the decrease of Energy that every symbol that transits in direction **(0z) towards** the sphere of consciousness must experience.

In order to take full advantage of the analogical possibilities of figure 20 we will propose an important convention: we will call "sphere of consciousness" the analogical space that lies BEYOND the horizontal plane of signification. This plane, which in the figure is **(yx)**, is "horizontal" because it has been leveled with reference to the "sphere of consciousness", taken as the "center of reference of itself". According to this convention, the sphere of consciousness is the space formed by the sum of the planes PARALLEL to **(yx)** that lie BEYOND the plane **(yx)**, in direction **(0z)**. Now, how far does the space analogous to the sphere of consciousness extend? Answer: first of all we must consider that the sphere of consciousness is composed of two well-defined and distinct regions: the "sphere of shadow" and the "sphere of light". The space **(x, y, z)** that extends "beyond" the horizontal plane corresponds to the "sphere of shadow" and culminates in a plane common to the analog space of the "sphere of light", which extends to the outer surface of the sphere of consciousness. In figure 20, in its lower part, a system of three axes is presented, corresponding to the "sphere of light", REFERRED TO THE SPHERE OF SHADOW and, "beyond" it, to the cultural structure.

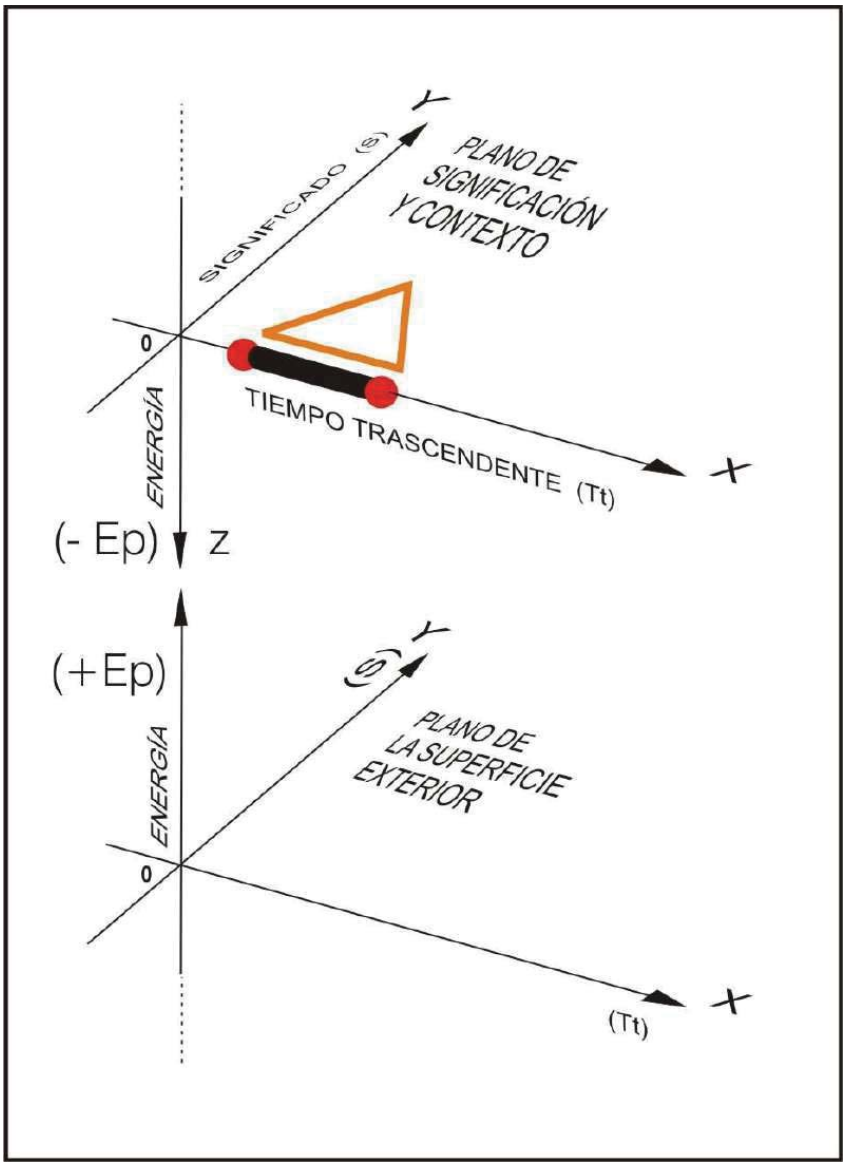


FIGURE 20

The reason that both geometrical systems are mutually referenced is due to the fact that, in the cultural structure, the rational subject refers the thought towards the sphere of itself according to the reference to itself that propitiates the active power of the thought Relation, since, in the sphere of light, the conscious subject "looks" towards the cultural structure, towards the horizontal plane of signification that, precisely, is leveled with respect to itself.

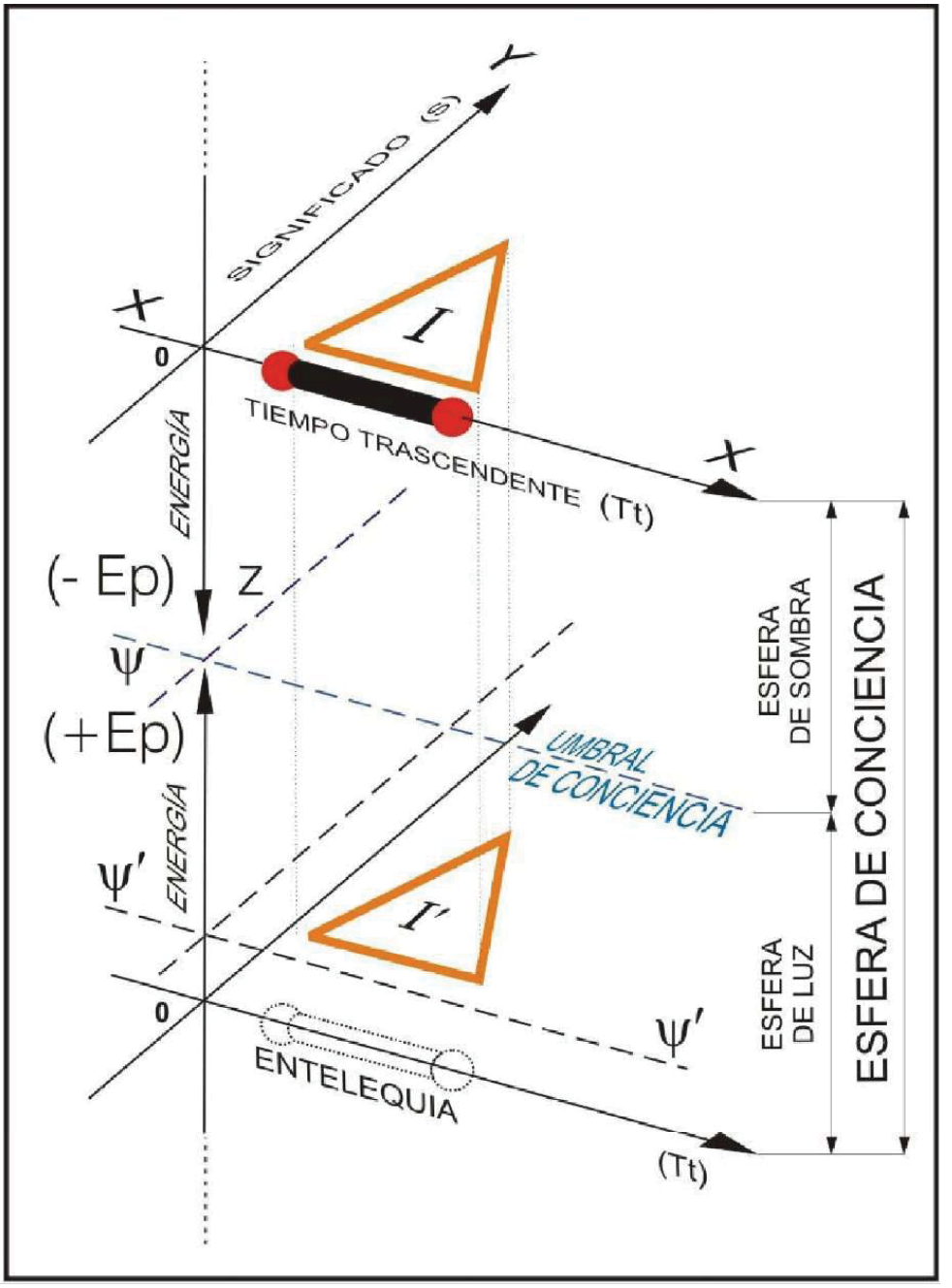
On the other hand, the "common plane" to both analogical spaces is called "THRESHOLD OF CONSCIOUSNESS" and can be seen represented in figure 21.

In short, beyond the plane of signification **(yx)**, in the direction **(0z)**, extends the analogical space that corresponds conceptually to the sphere of consciousness, which is composed of two regions: the sphere of shadow and the sphere of light. The "shadow sphere", the space immediately adjacent to the cultural structure, ends in an upper layer, which extends from the "threshold of consciousness" to the outer surface, called the "sphere of light".

Let us now consider, within the scope of such an analogical spatial arrangement, the "system thinking" of the cultural structure of the pasu.

According to what we have seen, thought can be "rational" and, in addition, "conscious". Let us specify both concepts. Thought is "rational", in the first place, when it occurs OVER the cultural structure. In such a case the thought system only manifests in thought the relief of meaning. But meaning is the foundation of thought: the relief, which signifies, is a symbol that the active power of the schema manifests in the context of a language. Such a symbol can be, for example, the triangle represented OVER the system **xx** of figure 20 and IN the plane of signification **(yx)**.

Thus, figure 20 expresses "rational thought" analogically. More,
when is a thought BESIDES being rational "conscious"? Answer: when in the POWER of the thought Relation there is a reference to itself: THEN THE MEANT SYMBOL IS IMPELLED TO "MOVE TOWARDS" THE SPHERE OF
CONSCIOUSNESS OR SCHEME OF ITSELF. Let us observe that in this "moving towards" we have present two of the notes of the "psychic energy": the "movement" and the "direction" (towards). When the potency impels the symbol towards the sphere of consciousness, its ENERGETIC ACTIVATION is actually effected: the "psychic energy", or energy with which the potency has activated the symbol, is all the greater the greater the reference to itself of the Relation thought; the "moving" origin of such reference will be explained later. Analogically, the psychic energy **(Ep)** must DECREASE in the sense of the axis **(0z)**, with which it has a conceptual correspondence.


Y
SIGNIFICADO (S)
X
0
I
TIEMPO TRASCENDENTE (Tt)
X
ENERGÍA
(- Ep)
Z
ψ
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UMBRAL
DE CONCIENCIA
ESFERA
DE SOMBRA
ESFERA DE CONCIENCIA
ψ′
ENERGÍA
I′
ESFERA
DE LUZ
0
ψ′
ENTELEQUIA
(Tt)

FIGURE 21

To explain the concept of "conscious thought" in such a way as to justify the "energetic expression" will still require several definitions and comments. Let us observe for the moment figure 21, where the case has been represented in which the symbol of figure 20 has had sufficient energy to move into the sphere of consciousness: the symbol **I**, situated OVER the thought system, TRANSITTED THROUGH THE SPHERE OF CONSCIOUSNESS TO THE SPHERE OF LIGHT AND THERE MANIFESTED ITSELF AS
I'. The following comments will explain such action.

First **-** In figures 20 and 21 the sphere of consciousness extends "as analogical space of representation" beyond the horizontal plane **(yx).** At the level of that plane is the system **xx**, which is PART OF THE CULTURAL STRUCTURE. But, as we said elsewhere, the cultural structure is a substratum of the affective and rational spheres, IN WHICH IT IS IMMERSED; we also said: "in the deep", "close to the archetypal memory", etc. Let us now reason as follows: if the cultural structure is "in the depths" of the affective and rational spheres, then immediately BEYOND it is the extension of these spheres; but we have just learned that BEYOND the cultural structure, that is, beyond the **xx** system, extends the sphere of consciousness. It is evident, then, that the sphere of consciousness and the affective and rational spheres are IN COMPETITION WITH EACH OTHER beyond any plane of signification. The problem is, how far does the triple interpenetration of the psychic spheres go? Answer: up to the THRESHOLD OF CONSCIOUSNESS. The threshold of consciousness, in fact, marks the limit of the interpenetration: from the threshold **Ψ** is the "sphere of light" in which there is "pure consciousness" because it constitutes the seat of the conscious subject.

Now we can explain the origin of the name "sphere of light". Analogically, it is convenient to consider the sphere of consciousness as consisting of TWO concentric and consecutive SPHERES, similar to two layers of an onion. The first is the one that goes from the horizontal plane **(yx)**, figure 21, to the threshold of consciousness Ψ, that is, the region to which we recently attributed triple rapport; this region is called: SHADOW SPHERE. The second is that which extends from the threshold of consciousness **Ψ** to the outer surface of the sphere of consciousness, which we call the "sphere of light".

In summary, the sphere of consciousness presents a lower region or "shadow sphere" which is common to the affective and rational spheres, and an upper region or "light s p h e r e " which is the only one in which there can be "pure consciousness."

Second **-** Since the cultural structure is IMMERSE in the affective and rational spheres, by derivation of such a fact, it is usually rightly pointed out that a certain symbol "EMERGES TO THE CONSCIOUSNESS". With the same criterion we will say that the translation of **I** to **I'** is "the EMERGENCE of **I"**.

This allegory will become more evident if we suppose that the "threshold of consciousness" is analogous to a LIQUID SURFACE: below it is the sphere of shadow and, lower still, the cultural structure. Thus, every symbol that becomes conscious must EMERGE from that liquid surface, like those flying fish that often SURGE before our astonished eyes and then sink back into the blackness of the sea.

Third **-** The scheme of the **xx** system is the truth of an entity. Being "thought", its potency enables it to manifest a relief on a horizontal plane of signification. Such relief is the meaning that grounds thought, which, being a psychic term, has undoubtedly a semic nature. That is why we employ a SYMBOL **(I)**, in the

figures 19, 20 and 21, to represent the relief signified by system **xx**. Now then: when system **xx** is thought on a plane of signification, only a "concept", that is to say, a slice of the semic schema will be experienced from the truth of the entity; see figures 14, 15 and 16. Therefore symbol **I** of figure 19 has been manifested by a "concept" of system **xx** and it is worth asking: what relation exists between symbol I (relief signified by thought) and concept **xx** from which it proceeds? Answer: symbol **I** is the IMITATION of concept **xx**, its REPLICA.

This answer, of course, raises new questions. For example, how is this symbolic imitation to be understood? Is the sign **I** identical? is it similar? or is it
equal? to the **xx** concept. Let us answer these questions in parts. First of all, the sign **I**, and in general any relief signified, is EQUAL to concept **xx**, in the sense that it keeps HOMOLOGY OF THE STRUCTURAL MODE: if there were no equality, the symbol **I** could signify something different from concept **xx**; but in that case it would not be a relief signified of concept **xx** since this can only signify what the concept signifies; the absurdity of this possibility demonstrates the necessity that every relief signified be equal (homologous) to the concept it signifies.

On the other hand, it is evident that the symbol **I** is one thing and the concept **xx** is another; that is to say: although both elements are not identical, they keep some differences between them. The main ones are the differences of dimension, which will become clear after recalling the determinations of the concept **xx**. Let us begin with Relation **xx**: it has extension, comprehension and potency. The concept **xx** has the same extension, but less comprehension than the Relation **xx** that it translates; therefore, analogically, while the Relation **xx** is represented as a cylindrical bar, the concept is only a slice of this cylinder (figure 16). The comprehension of a Relation is analogous to the volume of the cylinder, so that the lesser comprehension of the concept is expressed in the lesser volume of the slice: concept and Relation being equal in extension, THE LESSER VOLUME IS A FUNCTION OF THE THICKNESS OF THE
TAJADA. The lesser comprehension, it must be borne in mind, indicates that the concept can express only one aspect of the truth of the entity. In other words: the comprehension of a Relation expresses how apt its scheme is to contain the truth of the entity, how close its symbolic qualities are to coinciding with the design; the lesser comprehension of the concept causes that some of such qualities or notes are excluded from its meaning, that the concept expresses "one aspect of the truth of the entity". Only by going to the depths of the concept, to the connotative nucleus, is it possible to perceive the truth under another aspect, with new qualities not understood up to that moment: but for this it is necessary to NOTICE THE MEANING IN ANOTHER LANGUAGE, THAT IS TO SAY, IN ANOTHER PLANE OF MEANING.

Let us now consider the symbol **I**, manifested by the power of the concept **xx**. Both elements are semantically "equal" although they differ in their dimensions. If we take into account that symbol I, in figure 19, is the effect of CONCEPT **xx,** we must conclude that both the extension and the comprehension of the concept are equally present in symbol **I**: the extension of the concept, in fact, is denoted in symbol **I** by the DURATION during which it manifests itself in thought. The comprehension of the concept is a function of the thickness of the slice and equal to its volume: we can agree that the thickness of the symbol, and its volume, are equal to those of the concept-slice.

The extension of the concept is equal to the duration of the symbol; the comprehension of the concept is equal to the comprehension of the symbol; what are, then, the differences between the concept and the symbol?

dimension that prevent concept and symbol from being identical? Answer: the difference lies in the dimensions potency and connotation. The potency of the concept is CAUSE of the manifestation of the symbol that imitates it; that is why symbol **I** does not possess potency but ENERGY, that is, movement and direction (towards consciousness). And the symbol **I**, or any equivalent signified relief, does not possess connotation since it only exists in its horizontal plane of signification.

In synthesis, the symbol **I** is SIMILAR to the concept **xx** that produced it. It is not "identical" because symbol **I** is a relief that exists only in the horizontal plane of signification that levels its meaningful context whereas the concept possesses a connotative nucleus that is common to many other oblique planes of signification. It also differs in that, while the concept is part of a structural link that prevents it from having "movement," the symbol **I** has "movement" and "direction," insofar as such energy is sufficient for it to subsist in thought or in the psychic spheres. In spite of these differences, symbol **I** is similar to the concept because it is structurally homologous to it; in general, every symbol produced by the power of a concept, in imitation of it, is homologous to it, that is to say, it possesses the same structural mode.

It should be noted that when the concept **xx** manifests a symbol **(I)**, which imitates it structurally, it behaves in a manner analogous to a NUCLEIC ACID. RNA or DNA, in fact, has a message (or "CONCEPT") encoded according to the distribution of the NUCLEOTIDES that join the SUGAR-PHOSPHATE chains of the molecular structure in double helix. Analogously to the production of **(I)** by the concept-template **xx**, the nucleic acid is also capable of REPLICATING its message in another molecule that mimics it structurally.

Fourth **-** The symbol **I**, and any equivalent symbol, is called "RATIONAL REPRESENTATION" of a concept.
The symbol **I'**, y all symbol that emerges on the consciousness, is called "CONSCIOUS REPRESENTATION" of a concept.

Fifth **-** We must now ask what is a MENTAL IMAGE? Answer: **1°** EVERY REPRESENTATION THAT EMERGES INTO THE CONSCIOUSNESS, OR IS IN TRANSIT TO IT, IS PERCEIVED AS "IMAGE". **2°**. "image" is, also,
the product of FANTASY. In the remainder of this article we will only deal with images originating in the cultural structure, i.e., conscious representations, such as the symbol **I'** in Figure 21; in the next article the origin of phantasies will be explained.

It is necessary to analyze, then, the answer **"1°" to** understand its scope. In the first place it tells us that EVERY SYMBOL THAT ABANDONS THE CULTURAL STRUCTURE, and is directed towards consciousness, IS AN IMAGE; but it does not tell us that "ALL" the symbols that manifest themselves "ON" the cultural structure are emergent. And it does not tell us this because only some rational representations, and not all, will possess sufficient energy to emerge and become conscious. Which, of all the possible rational representations, will transit to consciousness and be perceived as images? This question is equivalent to the one we asked at the beginning: when is a thought, in addition to being rational, "conscious"? And the answer is the same for both: When, in the potency of the thought relation, there is a reference to itself, then the rational representation is impelled to move towards consciousness, being perceived as a semic image of the concept it signifies.

Let us recall what determines whether or not the elements of the cultural structure are referred to oneself: the reference comes from the discovery of oneself, a fact that marks the birth of "consciousness" as the historical subject of the microcosm; from this fact a "scheme of oneself" or sphere of consciousness begins to be structured with elements coming from the cultural structure, that is to say, with conscious representations. Therefore, all the schemes of entities, both internal and external entities, that are "historical" for the microcosm, are referred to themselves. But the PREHISTORICAL SCHEMES, i.e., those that were structured before the discovery of itself, are NOT referred to itself, and neither are the NON-HISTORICAL SCHEMES, i.e., the schemes of Principles. These schemes, as well as the Principles, only produce "PURE RATIONAL REPRESENTATIONS", without references to itself and, therefore, not directed to the consciousness.

Every pure rational representation always possesses minimal energy, insufficient to leave the cultural structure, the plane of signification, and address itself to consciousness as an image. On the other hand, rational representations produced by schemas with self-referential power always possess sufficient energy to attempt emergence. Such a difference of energy in rational representations is caused, as it was said, because the power in some schemas is self-referred and in others it is not: WHY THE SELF-RELATED POWER PRODUCES MORE ENERGY IN THE REPRESENTATION THAN A PREHISTORICAL OR NON-HISTORICAL POWER IS TO BE LOOKED FOR IN THE "CONCERNING EFFECT" THAT THE DISCOVERY OF SELF, AND EVERY ALLUSION TO IT, CAUSES ON THE MICROCOSM. In the following commentary we will see in detail the cause of such a "shocking effect".

Sixth **-** The sphere of consciousness, and "consciousness," are built, in effect, from a first shaking of the microcosm, from that first contact with the design of itself that reveals to the intuition the possibility of the autonomy of the microcosm. The possibility for the pasu to become an autonomous microcosm lies in the potency of its design: the discovery of the design of itself makes it possible to intuit, in a flash of lightning that shakes all spheres, such a potential possibility of autonomy; this eternal intuition has been belatedly baptized with the name of FREEDOM. This intuition "awakens", metaphorically speaking, to the microcosmic power: the possibility of autonomy, which is in germ, is then irreversibly incited to unfold and mature in itself. Thus emerges a first symbol, primordial reflection of itself, which is placed BEYOND the cultural structure, in a hierarchical position that determines all future references of knowledge. But this symbol, to which the subsequent elements of the self-schema are structured, has arisen as the product of a primordial shock that cannot be overlooked or forgotten. The self-schema is "representative memory" and the first representation that it memorizes corresponds to an experience whose lacerating impression can never be surpassed by other subsequent experiences. There is, therefore, an ORIGINAL PAIN, subsumed in the sphere of consciousness, which endures throughout its history and constitutes the foundation of the referential CENTRALITY of which reason makes it the object. That is why the "instinctive will" that moves reason to function, when it interprets the discovered designs and refers them to itself, to a permanently moved "center" of itself, introduces a disturbing determination in the potency of the schemes. And it is this determination of potency that makes it possible for certain rational representations to emerge into consciousness.

The discovery of oneself, the intuition of the possibility of microcosmic autonomy, the emergence of the sphere of consciousness by the representation of this shocking intuition, and the irreversible unfolding of the microcosmic power that tends to concretize its autonomy or "microcosmic objective of finality" are all aspects of the same inevitable cause. For this cause the pasu will not be able to "avoid" the consciousness: it is not possible to generate any force in the microcosm capable of opposing and "annulling" the sphere of consciousness; on the contrary, every action of the instinctive will, every operation of reason, makes the scheme of itself "grow", gives more complexion to the sphere of consciousness. In short, THERE IS NOTHING MORE OPPOSITE TO CONSCIOUSNESS THAN "INDIFFERENCE".

The intuition of the possibility of microcosmic autonomy IS THE PRINCIPLE OF A "CONSCIOUS SELF-INDIVIDUATION"; its main note is the DIFFERENCE, evident and indubitable, between self and world, between microcosm and macrocosm. From this DIFFERENCE arises the consciousness, and therefore in every conscious representation there CANNOT EXIST THE INDIFFERENCE OF ITSELF. As we shall see later, in the IDEA, the object of the conscious subject, there is a FIRST INTENTION or DIRECTION towards itself which constitutes the REAL DIFFERENCE with the subject.

Let us bear in mind that, as the sphere of consciousness "grows", the CONSCIOUS SUBJECT locates its thinking in it and attempts from there to exercise total control of the psychic structure. The subject "in" the sphere of consciousness is the highest manifestation of the soul of the pasu, which has intuited the possibility of autonomy and seeks to concretize it by situating itself in the most favorable position. Such a place, from where all thought points to and contributes to individuation, can be understood analogically as "the outer layer of the sphere of consciousness," that is, the sphere of light beyond **Ψ** in Figure 21. In short: beyond the threshold of consciousness, where conscious representations take place, is the "sphere of light", SEAT OF THE CONSCIOUS SUBJECT. This is the one who apprehends conscious representations or other kinds of ideal objects and who, also and principally, is capable of promoting thought FROM the sphere of consciousness.

Seventh **-** Let us now examine the transit from **I** to **I'**, that is, the emergence of I symbolized in figure 21. The active power of Relation **xx** has endowed the relief meaning **I with** sufficient energy to emerge in the sphere of light. The main notes of psychic energy, as we saw in the article "Self-scheme and psychic energy", are "movement", "direction" and "intensity". To the movement, in the case of conscious representations, we have analogically equated it with the action of EMERGER. We lack, then, to interpret "the direction" and "the intensity" that the active power imprints on the energy of a conscious representation.

We already know why potency "directs" the representation of a historical schema toward the sphere of consciousness: because there exists, in potency, the determination of a reference to itself. On this basis we will call INTENTION to any direction of psychic energy and FIRST INTENTION to the direction towards the sphere of consciousness. We can thus say that **I** "emerges toward the sphere of light guided by its first intention".

Emergence and intentionality are, then, two energetic notes of all conscious representation.

Now then: that an intentional representation to itself "EMERGES" does not necessarily mean that it will reach the sphere of light as is the case with the symbol "**I"** in figure 21. On the contrary, only the INTENSITY of the energy assures such a manifestation: if there is enough energy, if the intention is intense enough, then the representation will cross the threshold of consciousness and become conscious; otherwise it will remain on a subconscious level. Answer: on the active power. According to the degree of commotion that the discovery of the particular design, whose scheme is **xx**, has caused WITH REGARD TO ITSELF, so INTENSE will be the energy of its representation, so certain will be the INTENTION and so swift will be the EMERGENCE.

However, these notes alone cannot explain the phenomenon of conscious representation in the sphere of light. In physics, the concept of "energy" is associated with the concept of "RESISTANCE" or "EXPENDITURE", without which it would be incomprehensible. Energy" would be meaningless, in fact, without the possibility of its consumption. If we remember that "the concept of energy means the sphere of consciousness" we will have to admit that something similar to RESISTANCE must exist in the sphere of consciousness. And there really exists an OPPOSITION to the emergence, which consumes a great part of the energy of the representations: such resistance is called "INTRINSIC OPACITY" of the sphere of shadow.

The intrinsic opacity has its origin in the triple interpenetration of the spheres of consciousness, affective and rational, in which the shadow sphere consists. Hence the resistance UNIFORMLY DECREASES as the representation approaches the threshold of consciousness, to become minimal after its manifestation in the sphere of light. It is not that in the sphere of light there is not also a resistance; what happens is that, since the spheres of light and shadow are mutually referred, as shown in figure 21, FROM THE THRESHOLD OF CONSCIOUSNESS THE REPRESENTATION MUST FACE AN "INVERSE RESISTANCE" TO THE INTRINSIC OPACITY; it is worth mentioning that the representation must face an "INVERSE RESISTANCE" TO THE INTRINSIC OPACITY; it is worth mentioning that the spheres of light and shadow are mutually referred, as shown in figure 21.
that is to say: from the threshold of consciousness there is an EASE for the emergence of representation.

Although it will be explained in another commentary why this occurs, it should be noted here that, upon crossing the threshold of consciousness, a representation such as **I** in figure 21 goes from having minimum energy **(-Ep)** abruptly to having maximum energy **(+Ep).**

It should also be noted that the "consumption" of energy, which causes the intrinsic opacity of the shadow sphere in any emergent representation, DOES NOT IN ANY WAY MEAN ITS LOSS. In the potential microcosm, as in any physical entity, the law of conservation of energy must be fulfilled. With respect to psychic energy the analogical law would be the following:

Total energy of the shadow sphere **(Eps)** + Total energy of the light sphere **(Epl)** = Constant **(K)**

that is to say

Eps + Epl = K (5)

Since "psychic energy" is a variable magnitude, the above analogical expression tells us that if one of the summands "decreases" the other must "increase" proportionally so that the sum remains constantly equal to "K". The amount of constant energy **"K"** varies, naturally, from one pasu to another. In a particular pasu, for example, the value of **"K"** can rarely be altered significantly during the course of life, since it depends fundamentally on hereditary genetic factors and to a lesser degree on the evolution that the soul subject may achieve. Only the virya, as we will see in the second part, is capable of unbalancing the law of conservation of psychic energy and receive an unlimited supply of energy through the Vril.

An emerging symbol COULD NOT AFFECT MORE THAN ONE AT A TIME OF THE SUMMANDS OF (5) since it passes first through the shadow sphere and then through the light sphere, in that order. This means that the energy that the symbol "loses" because of the intrinsic opacity is actually absorbed by the shadow sphere and stored in it. It turns out, then, that the decrease in energy of the symbol is only an "internal transformation" of the shadow sphere that DOES NOT EVEN AFFECT THE VALUE OF **Eps**, i.e., the total energy of the shadow sphere.

Eighth **-** We know that, during its emergence, every symbol is "directed" towards the sphere of light. The "direction" is a note of the psychic energy which we call "intention": the "first intention" of a representation directs it towards the sphere of consciousness or, more precisely, towards the upper layer of the sphere of consciousness, towards the sphere of light. What determines this "direction" in the energy of the symbol? The "reference to itself" of the active power. In this commentary we will explain the "reference to oneself" analogically in order to demonstrate that it is actually composed of two basic "references": one "rational" and the other "emotional". We will begin, then, by exposing the analogical definitions necessary to support such an explanation.

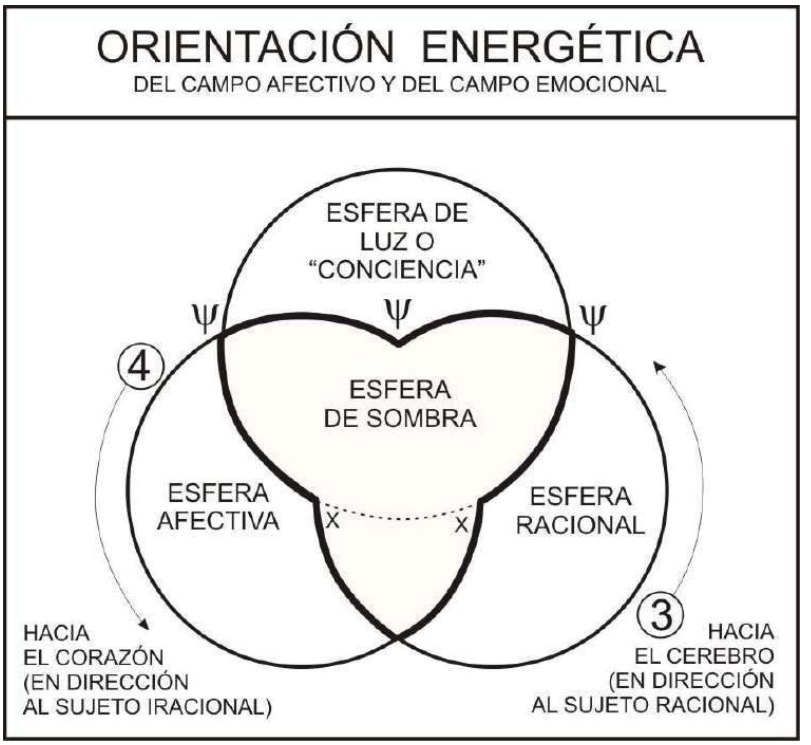

FIGURE 22

Figure 22 shows the three energetic spheres that constitute the psychic structure of the pasu. In it, the "shadow sphere" has been highlighted, which, as we know, is formed by the interpenetration of the affective and rational spheres; the shadow sphere and the light sphere compose, in turn, the sphere of consciousness. The level Ψ of the threshold of consciousness has also been indicated.

We are now going to explain an important definition, based on figure 22. It is about the ENERGETIC ORIENTATION OF THE RATIONAL FIELD AND THE AFFECTIVE FIELD. We already know that the rational and affective spheres must be considered as "analogical spaces"; from here on we will suppose that such spaces consist of FIELDS ORIENTED according to the direction of the arrows
(3) y (4).

This is to be understood as follows: EVERY SYMBOL SITUATED IN THE RATIONAL SPHERE, BUT OUTSIDE THE SHADOW SPHERE, EXPERIENCES A "FIELD FORCE" THAT DRIVES IT IN THE DIRECTION OF THE BRAIN; EVERY SYMBOL SITUATED IN THE AFFECTIVE SPHERE, BUT OUTSIDE THE SHADOW SPHERE, EXPERIENCES A "FIELD FORCE" THAT DRIVES IT IN THE DIRECTION OF THE BRAIN; EVERY SYMBOL SITUATED IN THE AFFECTIVE SPHERE, BUT OUTSIDE THE

SHADOW, HE EXPERIENCES A "FIELD FORCE" THAT PROPELS HIM INTO THE SHADOW.
HEART DIRECTION. And what happens IN the shadow sphere? Answer: Being the product of the interpenetration of the rational and affective spheres, whose fields have inverse orientation, THE SHADOW SPHERE PRESENTS A NEUTRAL ORIENTATION FIELD. In other words: the orientations of the rational and affective fields are neutralized in the mixed field of the shadow sphere.

In summary, in the spheres of the psychic structure, in its "analogical spaces", we have defined an "oriented field" that has the following property: every emerging symbol, by effect of the "field orientation", becomes "oriented" in each sphere through which it moves.

Using the definition of the "oriented field" we will explain analogically to the "reference to itself" of the active power.

Consider, for example, symbol **I** in figure 21, which emerges into the light sphere. Because of the intrinsic opacity of the shadow sphere, the symbol begins to lose energy from the first instant of its movement. But the shadow sphere is composed of the rational and affective spheres, which are interpenetrated; the energy yielded must therefore be distributed proportionally between them. Proportional with respect to what? In other words, who determines the degree of energy to be received by each sphere? Answer: the rational and affective references THAT CONSTITUTE THE REFERENCE TO SELF.

It thus turns out that the reference to oneself IS A RELATIONSHIP BETWEEN TWO VARIABLE MAGNITUDES, one rational and the other affective. Of course, "variable" is a general qualification, taking into account that the rational and affective references VARY from one scheme to another; but, in A PARTICULAR SCHEME, the references are FIXED, characteristic of the impression that the entity has caused in each sphere during the transcendence of its design. We will say then that the "reference to itself" is a FUNCTION of the rational and affective references, just as, similarly, we say: the sphere of shadow is a FUNCTION of the rational and affective spheres.

The active power of the concept **xx**, in endowing the symbol **I** with energy, refers it to itself as a function of the rational and affective references. The magnitude of each reference reflects the extent to which the entity affected the rational and affective spheres, and IT IS IN PROPORTION TO SUCH MAGNITUDE THAT THE SYMBOL GIVES ENERGY TO THE SPHERE
OF SHADOW. But the shadow sphere is a field of neutral orientation, what happens when the symbol **I** discharges energy in the spheres (3) and (4) that constitute it? Answer: The neutrality of the mixed field is unbalanced and the symbol **I** experiences forces that orient it in the direction of field (3) and field (4); these forces are also proportional to the magnitude of the references.

We will distinguish three cases, (a), (b), and (c), in which the symbol **I** manifests different magnitudes in the references that determine the direction of its energy.

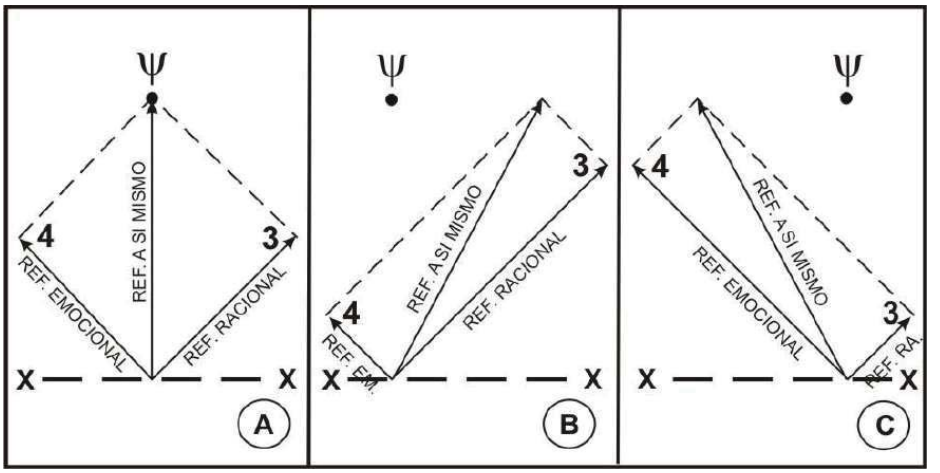

FIGURE 23

Case **(a):** symbol **I** has maximum orientation towards itself. In figure 23 (a) case (a) has been represented analogically; there it is seen that, indeed, the "reference to self" is a function of the rational (3) and affective (4) references. It is also seen that the "reference to self" consists, correctly, in a direction towards the threshold of consciousness **(Ψ).** But, concretely, what is case (a)? Answer: That in which an external entity affects in a balanced way the rational and affective spheres; in that case the references with which the active power determines the energy of **I** are equivalent BUT OPPOSITE: as a result of its action the energy always has an intermediate direction, which we call, for short, "reference to itself".

The fact that references (3) and (4) are OPPOSITE must be interpreted as meaning that "THE RATIONAL IS OPPOSED TO THE AFFECTIVE" or that "THE AFFECTIVE IS OPPOSED TO THE RATIONAL" or, consequently, that "THE AFFECTIVE IS IRRATIONAL".

The direction of **I'**s energy, its first intention, is, then, a "resultant" of references (3) and (4). However, this does not mean that the references have irreversibly merged in a single movement: IN EVERY CONSCIOUS REPRESENTATION, THE CONSCIOUS SUBJECT HAS THE FACULTY TO DISCOMPOSE THE FIRST INTENTION IN ITS COMPONENTS, RATIONAL AND AFFECTIVE, AND TO APPARATELY APPARATE THEM.

Case **(b):** the symbol **I** is RATIONALLY UNBALANCED, as indicated in figure 23 (b). This is the case in which the rational reference is predominant in determining the energetic direction: this implies that the energy will be yielded to a greater extent to the rational sphere and, therefore, THAT THE STRENGTH OF THE RATIONAL FIELD WILL BE SUPERIOR TO THAT OF THE AFFECTIVE FIELD. What is its effect?
Answer: The symbol I will not follow a direct path into the sphere of light, but it will TILT in the direction of the rational sphere. If the deviation is not too great, the symbol will eventually emerge and become clear to the conscious subject; but, looking at Figure 22, we see that if the symbol deviates sufficiently it MAY GO OUTSIDE THE LIMITS OF THE SPHERE OF SHADOW. What happens then?

Answer: In case (b) symbol **I** enters the rational sphere and, as we have explained, "will experience a force that will orient it in the direction of the brain. Here by "brain" should be understood "the rational subject", whose seat in the microcosm is the archetypal memory or brain. In the extreme case (b) the symbol **I** could leave the sphere of shadow and enter the sphere of perception of the rational subject, being again schematized, NOW AS AN INTERNAL ENTITY.

Case **(c)**: the symbol **I** is AFFECTIVELY UNBALANCED, as shown in figure 23 (c). This case is exactly the reverse of (b): the affective reference is greater than the rational one and the symbol yields more energy to the affective sphere; consequently, its direction deviates from the light sphere and "leans" towards the affective sphere. As in (b), the symbol will emerge if the deviation is not too great, but otherwise it will leave the shadow sphere and enter the emotional sphere.
What happens then? Answer: "it will experience a force that will direct it towards the heart". But here by "heart" we must understand AFFECTIVE SUBJECT, that is to say, IRRATIONAL SUBJECT: every symbol located in the affective sphere is directed towards the IRRATIONAL SUBJECT, WHOSE SEAT IN THE MICROCOSM IS THE HEART CHAKRA.

What an "irrational subject" is has already been practically explained in the 2nd commentary of the article "E". There it was shown that the psychic subject is analogous to a beam of light, a single beam-subject which, after passing through successive filters, manifests itself as "rational", "cultural" and "conscious". The "rational" beam emerges through the central opening of a lid analogous to the microcosm, which covers a beacon, analogous to the soul of the pasu; but, surrounding this opening, there are other smaller perforations through which beams of light also emerge: THESE BEAMS, " NON RATIONAL", REPRESENT THE SUBJECTS.
IRRATIONAL. We said, there, that these secondary openings corresponded to "chakras", or "centers", connected with primitive schemes imprinted in the transmigrating soul.

There is, thus, in the microcosm, more than one irrational subject; but the one in control of it is the rational, animic subject, which manifests itself in the structures of the psyche and whose faculties and functions we have studied so far. The irrational subject of the heart, which we will call the AFFECTIVE SUBJECT, is the most powerful of all the irrational subjects because to it refers the energetic orientation of the affective sphere.

Finally, without forgetting at any moment "what is the function of the rational and affective references", we will continue attributing to the "reference to oneself of the active power" the energetic direction of all representation.

Ninth - If the representation emerges, finally, in the sphere of light, as seen in figure 21, it will be apprehended there by the conscious subject as "IMAGINATION". In truth every conscious representation can be SEEN by the subject, i.e., perceived as "image," and therefore the sphere of light must be considered as the region of IMAGINATION.

Tenth - The most complete content of a conscious thought is the IDEA. The IDEA, apart from showing an IMAGE representing the relief signified, reveals the SIGNIFIED to the understanding. The conscious representations, WHEN APPRECIED BY THE SUBJECT, are perceived as "ideas", that is, image and

meaning: IDEAS CAN BE "SEEN" AND UNDERSTOOD (5). On the contrary, the rational representations, which occur ON the systems of the cultural structure, ARE NOT, RIGOROUSLY SPEAKING, "IDEAS", FOR THEY CANNOT BE THE OBJECT OF AN EIDETIC "VISION" BY THE CONSCIOUS SUBJECT, BUT THEY ARE "UNDERSTOOD" BY THE CULTURAL SUBJECT. However, to avoid confusion, we must call rational representations "ideas without image" and conscious representations "ideas with image", or simply "ideas".

Eleventh - The "shadow sphere" is what, lately, psychologists have called the UNCONSCIOUS. If we wish to equate the concepts presented here with their equivalents in the Analytical Psychology of C. G. Jung, we can begin by assimilating the PERSONAL COLLECTIVE UNCONSCIOUSNESS to the ARCHETYPICAL MEMORY of the structural model. We notice that the "archetypal memory" is found in the deepest region of the psychic structure: if we look at figure 21 we see there the sphere of light, the highest psychic region where the psychic subject manifests itself; if we "look from there" to the sphere of shadow we notice that below it is the cultural structure, with the **xx** system whose plane of signification is leveled with respect to the sphere of light, and, even lower, we find the "archetypal memory".

Naturally, when we say "below the threshold of consciousness" we are speaking in energetic terms; for example, "below the horizontal plane **(xx)"** means "below zero energy", i.e., in the region of potency.

Twelfth - The highest seat of the subject is the "sphere of light," which we have identified in commentary nine as the "region of the imagination." It is indeed natural for the conscious subject to perceive conscious representations, i.e. images, in the sphere of light. The main note of all conscious representation is CLARITY, a concept which we shall now explain in detail as a key to understanding the conscious thought of the pasu.

Let us begin by defining the term. Clarity" refers, first of all, to a property that makes it possible to DISTINGUISH some objects from others and, in each of them, their qualities. However, this property does not belong to the sphere of light as one might think, i.e., it is not that "a certain light" is shed on objects and makes them clear, but it depends on the objects themselves: it is an objective property. Naturally, the "objects" that appear "clear" in the sphere of light are "ideas", that is, images that emerge to consciousness from the cultural structure. But an "image", to continue with the example of figure 21, is only a symbol, such as **I'**, which emerges into the sphere of light. The symbol **I'** is the manifestation of the concept **xx**, on the horizontal plane of continuous signification, which emerges because of the active potency of the concept **xx**, because the potency is referred to itself. Therefore the substance of the symbol **i'** consists only of psychic energy **(Ep)**.

Now, if "clarity" of the image is an objective property, and the object consists only of psychic energy, it is evident that CLARITY IS A FUNCTION OF ENERGY. It is because of this property that it is convenient to consider psychic energy as a kind of LIGHT. So: the greater the energy, the more LIGHT in the symbol, and the greater the possibility of emerging into consciousness. The resistance offered by the sphere of shadow to the passage of the symbol, the intrinsic opacity, consumes part of the energy, and now

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5 The word **ειδος** means vision. In Latin the root VID, from which IDEA is derived, gives rise to VIDERE = to see. "IDEA" is thus, "MENTAL VISION."

we can say: the intrinsic opacity ABSORBES THE LIGHT of the emerging symbol.

But, if "clarity is a function of energy," does this mean that the conscious subject must perceive the image "becoming clearer" as it "approaches" the sphere of light? Before answering, we must make sure that the problem is understood. Let us put it this way: if rational representations, i.e., t h o s e occurring OVER the cultural structure (**I**, figure 21), are COMPLETELY DARK, "no image", and conscious representations (**I'**, figure 21) are COMPLETELY CLEAR, "pure image", is it to be inferred from this that the IMAGES become "clearer" as they "approach" the sphere of light? Answer: c e r t a i n l y NOT. Everyone knows, for example, that an involuntary representation, i.e., one that arises unexpectedly in consciousness, APPEARS WITH A CERTAIN DEGREE OF CHARACTERISTIC CLARITY: IT DOES NOT "CLEAR UP" AS IT "COMES CLARER" AS IT "APPROACHES" TO THE Sphere of Light.
APPEARS. This means that "clarity" is an objective property of the image that must be appreciated by the conscious subject IN THE SPHERE OF LIGHT. Consequently, "clear", to a greater or lesser degree, CAN ONLY BE THE IMAGES THAT CROSS THE THRESHOLD OF CONSCIOUSNESS.

The sphere of light is "the region of the imagination," the realm of manifestation of conscious images, and, naturally, the seat of the conscious subject. This subject, in t h e pasu, is not prone to receive perceptions of images that have not reached the threshold of consciousness; only to a highly individualized subject, who has managed to reduce to consciousness the content of the shadow sphere, it will be possible to perceive the transit of the image from the cultural structure to its emergence in the light sphere: the "normal" subjects, that we are studying, perceive the images only in the light sphere, EXCEPT FOR THE CASES OF ONIRICAL, HYPNOTIC, ETC. PERCEPTIONS.

Clarity is, then, a property of images that denotes their internal energy and that is appreciable for the subject from the very moment he perceives the image, that is, from the moment the representation crosses the threshold of consciousness and "appears" before the subject.

To complete the notion of clarity we must bear in mind that an idea can only be clear when two supposed conditions are fulfilled: the first is "the contrast with the shadow sphere" and the second "the difference with itself". Let us see what each condition consists of.

In article "B" of the present subsection, the translational faculty of rational thinking was defined as a function of the active powers of the Relations that renders the plane of signification of thought "horizontal" by referring it to the "center of reference" of the sphere of light. In Figure 20 and 21 we represented, analogically, the horizontal plane of signification of the concept **xx** PARALLEL to the plane of the threshold of consciousness. This "horizontality" of thought means that the conscious subject LOOKS TOWARDS THE PLANE OF SIGNIFICANCE insofar as this plane is referred to the sphere of light. That is to say, the conscious subject always "looks" towards the sphere of shadow, for AGAINST IT THE EMERGING REPRESENTATIONS CONTRAST. All
image appears in this way, to the subject, more or less clear WITH RESPECT TO THE BLACKNESS OF THE SHADOW SPHERE. And this greater or lesser clarity is what makes it possible, A POSTERIORI, to DISTINGUISH one image from another and, in each of them, their qualities. The clarity of an idea thus supposes, without expressly declaring it, the black background of the sphere of shadow against which all conscious representation is contrasted.

As for the DIFFERENCE WITH ITSELF, which was already advanced in the Sixth Commentary, it is established by the effect of the FIRST INTENTION that characterizes every image. As we saw, the first intention is one of the notes of energy, equivalent to the DIRECTION that guides the movement or emergence of the image towards itself. The first intention of a symbol, the direction towards itself, is perceived by the conscious subject as ITS OBJECTIVE EVIDENCE. The perception of a symbol in the sphere of light is always accompanied by its certainty: the conscious subject never doubts the perception of an ideal object or of any semantic content that becomes clear in the consciousness.

The fact is that the DIFFERENCE that a conscious subject is able to establish between an image and himself positively influences the clarity of the idea: the greater the differentiation of the representation by the subject, the greater its objective quality and, therefore, the greater the clarity of its evidence. The clarity of an idea thus assumes, without expressly stating it, that such an idea is an "object" more or less differentiated from the conscious subject.

Thirteenth - Let us now study one of the key phenomena of conscious thought, the formulation of which is as follows: EVERY SYMBOL THAT EMERGES IN THE SPHERE OF LIGHT ACTS, BEFORE THE SUBJECT, AS THE REPRESENTATIVE OF AN ARCHETYPE, THAT IS TO SAY, THE SYMBOL UNFOLDS IN AN EVOLUTIONARY PROCESS THAT TENDS TOWARDS A FINAL PERFECTION OR ENTELECHY: DURING THIS PROCESS THE SYMBOL ALIENATES THE ATTENTION OF THE SUBJECT.

It should be noted that we say "as the representative of an Archetype" and not "as an Archetype"; let us clarify this. By "Archetype" we mean, first of all, those paradigms which constitute the "archetypal plane" and in the likeness of which the order of the "material plane" is formed. These are, as explained in the section "finality and suprafinality", the "UNIVERSAL Archetypes" of the macrocosm. But in the microcosm, or material body of the pasu, there is an inverted replica of the "archetypal plane": the "archetypal memory" or brain. The archetypal memory is composed of "inverted Archetypes" which are each a reflection of the universal Archetypes. As discussed in the section "Archetypal Memory and Reason", the universal Archetypes cannot be known rationally, i.e., through the sensory sphere, and are therefore IRREPRESENTABLE to the conscious subject. The same does not happen with the inverted Archetypes, since the operations of reason actualize them in the cultural structure as "Principles" or "archetypal symbols" of a Relation: any rational representation of a Relation (for example, **I**, figure 21) can emerge as a "conscious representation" (**I'**, figure 21) before the conscious subject. A "conscious representation", according to what has already been explained at length, is the emergence in the sphere of light of the semic IMITATION of a concept, that is, of the truth of the entity noted in a language; what the representation represents is, then, the truth of the entity and what the conscious subject will "see", its idea, will be the image of the entity, the copy of the scheme that the active power of the Relation manifested as relief in the horizon of the continuous signification. But the scheme of the entity, which the representation imitates, is a complex symbol, composed of archetypal symbols that represent, in turn, the inverted Archetypes of the archetypal memory. This means that a conscious representation, the image of an entity seen ideally by the subject, represents in truth the set of archetypal symbols that make up the substructure of the schema. It is not difficult now to understand that every conscious representation, or the symbol in which it consists, REPRESENTS IN REALITY ONE OR SEVERAL ARCHETYPES.

But such a representation of Archetypes is not conscious, that is, it will not be noticed by the conscious subject, because ONLY THE SCHEME IN ITS STRUCTURAL INTEGRITY HAS BEEN INTENTIONED BY THE ACTIVE POWER and not so the archetypal symbols that compose it. For example, the image of the wheel is composed of many archetypal symbols: the circle, the polar axis, the "spoke" or straight radius, the color, the movement, etc., which are not noticed unless an a posteriori REFLECTION is made. However, the image of the wheel can "roll" in front of the subject and the subject will only be able to stop it by making use of the will, opposing volitional energy to the intentional energy of the moving image. The image of a wheel, which INVOLUNTARILY rolls in the imagination, is a good example of the archetypal character of such a representation: its rolling, its movement, is the subjective appreciation of the OBJECTIVE ENTELEQUIAL PROCESS, with which the image, archetypal symbol or set of them, unfolds in front of the conscious subject.

But it is not necessary for the image to be in motion to demonstrate that it constitutes a PROCESS; it is sufficient only that it remains in the sphere of light, that it registers duration in transcendent time, for the process to develop: the persistence of the image in the imagination implies by that act alone the existence of a process.

Up to this point we have tried to show the fact that every conscious representation is an active phenomenon, owner of its own dynamics that competes in strength with the conscious subject. Let us now examine the cause of this fact using figure 21.

We see in it part of the analogical development of a conscious thought (the complete development will be studied in the next article). At first thought occurs OVER the cultural structure. The cultural subject experiences Relation **xx** and notices the meaning in the meaningful context of a language. He thus understands the truth of the entity as concept xx, which is rationally represented in the horizontal plane of signification **(xx)**. The symbol **I** is the rational representation that imitates the concept **xx**, that is, it is homologous to it. But **I** is an energetic manifestation of the active power and its notes are: the emergence (movement), the first intention (direction towards the sphere of light) and the intensity.

If the energy is sufficient, any rational representation can emerge toward the sphere of light. In figure 21, we can see, projected with dotted lines, the emergence of **I**. It should be noted, at this moment, that during the transit through the shadow s p h e r e **(or Ψ)** the energy of **I** is decreasing due to the resistance that the intrinsic opacity opposes to it. THE MINIMUM value of an energy **(- Ep min.)** is reached at the level **Ψ** of the threshold of consciousness which, however, it crosses: all the energy with which the active power had endowed **I**, energy intentionally referred to itself, was consumed in the trajectory **(or Ψ)**, i.e. it was yielded to the shadow sphere in accordance with the law of conservation of energy studied in the Seventh Commentary.

We thus arrive at the moment when the ENERGETIC TRANSITION of all conscious representation occurs: the instant when the symbol crosses the threshold of consciousness. The phenomenon is the following: before the threshold of consciousness, in the last space of the shadow sphere adjacent to Ψ, the symbol **I** possesses minimum energy **(-Ep min.)** and maximum emergent inertia; after the threshold of consciousness, in the first space of the sphere

of light adjacent to Ψ, symbol **I'** possesses maximum energy **(+Ep max.)**. When crossing the **Ψ** level of the threshold of consciousness, then, an important "energy transition" occurred in the symbol **I'**.

To understand this phenomenon we must remember the "energetic expression of the pasu's thought": **W.Tt = Ep.** This expression tells us, firstly, that "energy **(Ep)** is a function of power **(W)"**, and, secondly, that "POWER CAN BE CONVERTED INTO ENERGY AND ENERGY INTO POWER". Applied to a
symbol, such as **I**, the energetic expression states that ANY DECREASE IN ENERGY DURING THE EMERGENCY MUST BE REPUTED AS AN INCREASE IN ITS "POWER" TO RECEIVE EQUIVALENT ENERGY.

An emergent symbol thus possesses "active power", although in a form INVERSE to a Relationship. The active power of the Relationship is POSITIVE, capable of endowing the symbol with sufficient energy to emerge: the energy of the symbol comes from a current manifestation of the active power. On the other hand, the active power of the emerging symbol is NEGATIVE, product of the decrease of energy that it has yielded to the shadow sphere during the transit to **Ψ:** the negative active power of a symbol predisposes it to TAKE the missing energy. And it is this potency, retracted in the emerging symbol, which impels it to develop an entelechial process and which causes the energetic transition from **(-Ep min.)** to **(+Ep max.)**.

When the symbol **I** is at the exact level of Ψ, that is, on the plane of the threshold of consciousness, ITS ENERGY IS: ZERO, AND ITS POWER: MAXIMUM. At the end of the sphere of shadow the intrinsic opacity disappears and the symbol stops losing energy; when it enters the sphere of light its potency predisposes it to TAKE energy.
Where does it TAKE it from? Answer: from the sphere of light, that is, from the consciousness. But this restitution of energy does not take place progressively, in a manner analogous to the gradual loss of energy experienced in the sphere of shadow; on the contrary, on crossing the threshold of consciousness, the symbol TAKES AT ONCE ALL AT ONCE ALL THE ENERGY DEMANDED BY ITS NEGATIVE POWER: that is why every conscious representation "APPEARS" WITH "CLARITY" IN FRONT OF THE SUBJECT. But in this "appearance" the symbol now has its own energy and tries to unfold before the subject that which it carries in germ behind the symbolic form.

On the potency with which a symbol crosses the threshold of consciousness depends the region of the sphere of light in which it is to manifest. The symbol **I'**, for example, stabilizes in front of the conscious subject at the level **Ψ' (**see figure 21). The level of stabilization of all conscious representation is reached in a single movement that begins in the cultural structure; in figure 21, this means that symbol **I** emerges from the plane of signification to the level **Ψ'** IN A SINGLE MOVEMENT, progressive up to **Ψ** and abrupt up to **Ψ'**: AT THE LEVEL OF STABILIZATION THE EMERGENCE ENDS AND THE PROCESS BEGINS.

The stability of a representation is experienced by the subject as the "appearance" of the image, as a symbol that suddenly emerges and becomes clear in the consciousness. But such stability does not indicate stillness, but signals only a change in the activity of the symbol: from there begins an entelechial process that can completely alienate the subject's attention unless the subject has sufficient energy, i.e., will, to counteract it.

In the second part of these "Fundamentals" , when studying the Hyperborean Ethics, The moment of stabilization of the symbol in the consciousness will be considered of capital importance, and on this basis a whole human typology will be developed. It is therefore appropriate to anticipate now that when the symbol "appears" before the subject, a DRAMATIC TENSION is established between the two; in this case, the pasu only manages to react in a way that is characteristic of him. However, after the enchainment of the Hyperborean Spirits, there are three kinds of men on Earth: the pasu, the virya and the Siddha. Particularly the virya, who may be "lost" or "awakened," exhibits different reactions from the pasu. A typology based on the attitude of the conscious subject in the face of a SACRED SYMBOL, which will be defined later, is highly revealing of the degree of strategic confusion that men present, particularly those who seek to free themselves from the Great Delusion. And this fact is essential to know before choosing a hyperborean way of liberation. This necessity amply justifies the long analogical study that we have employed to render intelligible the functioning of the psychic structure of the pasu.

Fourteenth- The psychic phenomenon that we have symbolized in figure 21 can also be interpreted from the psychological point of view. In that case it is necessary to consider that the cultural subject has "thought" system **xx**: WHEN THE CULTURAL SUBJECT THINKS SYSTEM **XX** THE CONTENT OF THE THOUGHT IS
IS CALLED "A PRIORI SYNTHETICAL JUDGMENT". But to mention a system is equivalent, as we have already seen, to notice THE CONCEPT OF A RELATIONSHIP BETWEEN PRINCIPLES; that is to say: the translatory faculty allows the cultural subject TO NOTICE THE RELATIONSHIP, AS "CONCEPT", IN THE SIGNIFICANT CONTEXT OF A LANGUAGE. And the meaning
that grounds thought is a "relief on the horizon of continuous signification" or, synonymously, "a symbol manifested on the plane of horizontal signification"; the latter corresponds to the rational representation **I** of figure 21. Well then: the symbol **I**, which is homologous to the concept **xx**, DENOUNCES it at all times, even when it emerges into consciousness, BUT IN THE TERMS OF CONTEXTUAL LANGUAGE. Thus, symbol **I** IS ALWAYS A CONCEPTUAL EXPRESSION, A POSTERIORI, OF THE SYNTHETIC JUDGMENT A PRIORI IN WHICH THE THOUGHT OF SYSTEM **XX** CONSISTS.

Every symbol or representation that emerges into consciousness is meaningful in a contextual language. In other words: every symbol, such as **I**, denotes a concept, such as **xx**, even those symbols that represent a MYTH and whose contextual languages, as will be seen later, are completely unknown to the subject. In short: an "a priori synthetic judgment", mentally mentored by the cultural subject, is transformed into a representative conceptual symbol, or PROPOSITION, for the conscious subject. From the point of view of the conscious subject, the symbol **I'**, besides representing an image, denotes the meaning of the concept **xx** in the contextual language of the horizontal plane **(yx)**.

In the symbol **I'**, then, there is an IMPLIED PROPOSITION IN THE DENOTED MEANING. The conscious subject, because of the energetic barrier of the threshold of consciousness, "sees" clearly only the image **I'**, and perceives its meaning in propositional form, ignoring in principle the original form of the synthetic judgment. Naturally, the propositional form of meaning is adequate for the sociocultural expression demanded by the macrocosmic goal of finality: TO COMMUNICATE meaning to the members of the cultural community and TO PUT meaning into entities. But the advantage that the propositional form implies for the macrocosmic purpose, is transformed into a disadvantage, from the gnoseological point of view, for the purpose.

microcosmic of the purpose. This will become evident as soon as we notice that THE PROPOSITIONAL FORM OF THE MEANING OF ALL REPRESENTATION IS AN ANALYTICAL DESCRIPTION A POSTERIORI OF THE SYNTHETIC JUDGMENT A PRIORI.

Every proposition, in fact, DESCRIBES, in the terms of a language, the synthetic judgment mentioned, that is, THE SCHEME OF THE ENTITY. Let us remember that the constitution of the schema at no time was analytical but, on the contrary, purely synthetic: the design revealed to reason WAS APPLIED ON THE ARCHETISTIC MEMORY AND, from such a confrontation, the actualization of a SYNTHETICALLY INTEGRATED STRUCTURAL SCHEME arose, NOT DISCOMPOSED AT ANY TIME. Only
the evolutionary limitation of the cultural subject causes that, a posteriori, the schema is noted in ONE language and that, the "experience" of the schema, the synthetic a priori judgment, is CONCEPTUALLY DESCRIBED: only then is the analytical decomposition of the schema of the entity, its "propositional form" produced. We already knew, let us say "ecstatically" that every concept is a part of the schema, that is, an INCOMPLETE SYMBOL; now we see, "dynamically", that every representation supposes a propositional meaning of the concept it signifies and that, for this reason, it is also an "incomplete symbol". Hence the disadvantage pointed out: by ignoring the synthetic a priori judgment, by rationalizing his intuition, the conscious subject has only a mere conceptual description as the significant foundation of the conscious representation, which constitutes a serious variety of gnoseological color-blindness.

To show clearly the imprecision that the propositional form of meaning introduces into thought, let us consider the system **xx** already studied. It consists of a pair of opposite Principles and of a Relation or schema of the entity; in the schema there is, "as an archetypal symbol", a replica of the Related Principles. When the cultural subject "experiences" the system **xx,** the synthetic a priori judgment occurs, but, immediately, such experience is rationalized by the translational faculty and of the system **xx** only the concept **xx** is noted in a contextual language: but the concept **xx** IS PART OF THE RELATIONSHIP and does not include, by its passive power, the Principles. The representation of the concept **xx**, under its propositional form, will only denote to the conscious subject A PART OF THE RELATIONSHIP, or scheme of the entity, WITH ABSOLUTE EXCLUSION OF THE PRINCIPLES THAT LINKED AND SUPPORTED THE SCHEME IN
THE CULTURAL STRUCTURE. But in abstracting the schema from its principal supports, the Relation loses its linking character and is intuited individually, not as the schema of the entity but as the entity itself: hence the linguistic description that the concept presupposes consists in a semiotic analysis, that is to say: a semiotic analysis of the concept **xx** TAKEN AS THE WHOLE OF THE ENTITY. It is clear, then, that a semiotic decomposition of the concept with a view to its description must be incompatible with its UNDERSTANDING, that is, with the grasping of its analogical volume, of its semic complexion. The effect of this is the DISUBSTANTIALIZATION of the Relation by the extreme abstraction to which the translating faculty has made it the object: the cultural subject does not perceive the "Relation between Principles" but the "concept" of the truth of the entity, which it represents propositionally. And the conscious subject perceives the propositional form of meaning as a description of the entity consisting of a set of symbols, or properties, related to each other according to the logical modality of language. But these "relations" of the proposition are insubstantial because the energy of the representation IS CONCENTRATED IN THE SYMBOLS THAT COMPOSE IT, symbols that correspond to primitive properties of the schema: EVERY PROPOSITION, UNDERSTOOD AS THE LINGUISTIC DESCRIPTION OF THE CONCEPT OF A SCHEME, HAS AN ENERGY LAW INVERSE TO THAT OF THE SYSTEM IT

REPRESENTS AND DESCRIBES.

That is: while in a system the Principles have passive potency, and are not noticed, and their Relation has active potency and is noticed, in a proposition the terms have active potency and the relation passive potency. Thus, the terms, which usually consist of subjects and predicates, have an evident weight, a greater substance, than the relations that bind them.

This is the disadvantage of perceiving meaning as a linguistic description: the conscious representation, as an image of the entity, may appear to the conscious subject very sharp, clear, vivid, etc., but its meaning may be, at the same time, analytically decomposed into a description of the symbols that constitute the image WITHOUT THE VALIDITY OF THE RELATIONSHIPS BEING AT ALL CLEAR.
LINGUISTIC FEATURES THAT UNITE THEM. The eidetic vision of the conscious subject, for example, could receive the image of the entity and abstract its properties with complete clarity AS LONG AS IT OPERATES WITH THE FANTASY ON THE SEEMIC COMPOSITION OF THE IMAGE; but
If he were to look at the proposition, which linguistically describes that image, the way in which the terms, or properties, are related would not be so clear.

In conclusion, it must be borne in mind that a concept, directly mentioned in the cultural structure, ABOUT the Relation, must differ notably from its propositional description. For this reason, a structural concept must never be confused WITH ITS LINGUISTIC DEFINITION: the concept, even when it corresponds to only one aspect of the semantic schema, is always experienced synthetically as a substructure; its representation, on the contrary, describes it analytically in propositional form, "DEFINES" IT IN TERMS OF A LANGUAGE. The propositional form, however, is perfectly effective for the purposes of the macrocosmic objective. But we must not forget: THE PROPOSITION, AS A DESCRIPTIVE EXPRESSION OF THE TRUTH OF THE ENTITY, IS ALSO AN "INCOMPLETE SYMBOL".

G - The pasu, subject conscious.

In what we have studied about the pasu, we have always presented the development of his thought in the same order in which the psychic subject manifests itself in the microcosm, that is, in the order of the "hierarchical sequence": archetypal memory or cerebral structure, conceptual memory or cultural structure, representative memory or scheme of the self. Naturally, the subject follows such an order because the structures are constituted according to the hierarchical sequence, but this situation in no way extends beyond childhood. The subject is the manifestation of the soul in the psychic structures and, therefore, tends to reach the archetypal perfection, to imitate the Manu, that is to say, tries to fulfill the purpose of the pasu. With this purpose the subject permanently installs itself in the higher structures and tries to control from there the conduct of the microcosm; the objective, of course, is that of the purpose: to operate as a conscious subject in the scheme of itself or sphere of consciousness. Theoretically, an "evolved" pasu should have a conscious subject capable of "knowing itself" and "knowing", of "knowing of itself", "discovering the design in the entities" and "making sense". That is why in this article we will follow a reverse order to the one used so far: we will start from the hypothesis that we describe the behavior of an exemplary pasu, so evolved that its sphere of consciousness has developed sufficiently to allow the continuous activity of the conscious subject. With such a convention we will study conscious thought FROM THE SPHERE OF LIGHT, that is, FROM THE "POINT OF VIEW" OF THE CONSCIOUS SUBJECT.

In the fifth commentary of the previous article it was stated that every mental image can either come from the cultural structure or be "a product of FANTASY". Let us now explain how the conscious subject produces the fantasies he imagines.

In order not to make the explanation too complex, it is convenient to begin by observing the analogies that exist in the production of images by both subjects. In effect, while the cultural subject produces in the cultural structure the representations that will be perceived as images in the sphere of light, the conscious subject, for its part, is also capable of producing representations IN THE SPHERE OF CONSCIOUSNESS whose images are symbols proper to the schema of itself. That is to say: the conscious subject can generate by itself images in the sphere of consciousness, WITHOUT THE INTERVENTION OF THE cultural subject and the cultural structure: such images are called FANTASIES.

Thus, the conscious subject is capable of perceiving images in the sphere of light, "conscious representations", as explained in the previous article, and of imagining fantasies. We will ask ourselves, then, what is a fantasy and how does it differ from a conscious representation.

To answer the first point, let us observe the following. A conscious representation can emerge for two reasons: 1º - the rational subject discovers the design of an external entity and interprets it rationally, PRODUCING an equivalent scheme in the cultural structure; if such a scheme is referred to itself, a representation of the scheme of the entity will immediately emerge into the sphere of light, this emergence consisting in the news, the immediate knowledge, that the conscious subject will receive from the external entity. 2º - the cultural subject perceives a system of the cultural structure as an experience; such a system is the product of an ancient discovery, that is to say: the entity, whose truth was schematized, no longer impresses the sensibility of the rational subject; nevertheless, upon being experienced by the cultural subject, a homologous representation of the schema is PRODUCED, which emerges towards the sphere of light.

With this clarification we wish to emphasize that all conscious representation is always a PRODUCTION of the rational or cultural subject. BUT THE SCHEMA OF THE SELF, OR SPHERE OF CONSCIOUSNESS, IS CONSTRUCTED WITH CONSCIOUS REPRESENTATIONS WHICH IT MEMORIZES STRUCTURALLY SO THAT THEY CONSTITUTE "THE HISTORY OF THE MICROCOSM".

These "historical" structural elements of the schema of the self are those that the conscious subject evokes when "representing a fantasy". Therefore, while conscious representations are SEEMIC PRODUCTIONS made by the rational and cultural subjects, fantasies are CONSCIOUS REPRODUCTIONS that the conscious subject VOLITIVELY effects on the schema of the self.

The capacity and efficacy that the conscious subject demonstrates to produce historical images of himself and to perceive the representations produced in other structures is called the FACULTY OF IMAGINATION OR "IMAGINATION". Just as the rational subject is able to discover the design of entities because he has a RATIONAL COGNOCITIVE FACULTY, and the cultural subject can notice the truth of the entity in the meaningful context of a language, as a "concept", because he has a TRANSDUCTIVE FACULTY, so also the conscious subject can

to "see" the image of the entity, at the same time that he understands it rationally, because he has the FACULTY OF IMAGINING. But this faculty is not reduced only to perceiving representations of entities produced in the cultural structure: the conscious subject can imagine known or unknown entities, present or past, existing or non-existent, real or ideal, etc.; the second terms express the REPRODUCTIONS effected by the phantasy.

If "imagination" is the main faculty of the conscious subject, "phantasy" is its highest degree. Faced with the conscious representation of an entity, for example, which the conscious subject perceives as image and meaning, the phantasy can MODIFY such an image, add or subtract qualities, and even confront it with another purely ideal image. But this example allows us to notice the essentially VOLITIVE character of phantasy. A conscious representation, in fact, "appears" in front of the conscious subject already intentional towards itself, it is the product of another structure; on the other hand, the phantasy requires the direct action of the conscious subject in order to manifest itself: it is the product of his WILL "on" the sphere of consciousness. Moreover, when the representation stabilizes in the sphere of light and begins its entelechial process, it will tend to alienate the attention of the conscious subject unless the latter has sufficient will to exercise its control: to this volitional action, necessary to STOP the process, more energy must be added, if the phantasy intends to MODIFY the image of the entity represented by the conscious representation.

Let us now turn to the second question: what is the difference between a fantasy and a conscious representation? Apart from the difference already noted, that the representation is "productive imagination" and the phantasy "reproductive imagination", it is convenient to compare the energetic, rational, and intelligible aspects of a phantasy and of a conscious representation. In the "First" commentary, which follows, a comparative study will be made between the energetic aspect of a representation and a phantasy. In the second commentary, the mechanism by which every phantasy ends up being a rational and intelligible image will be explained.

First - From the energetic point of view, a conscious representation "appears" in front of the conscious subject when it stabilizes, after the energetic transition. It then has maximum energy, directed to germinate and mature its content. In the conscious thought there is, thus, an image of the entity that, because it is referred to itself, because of its first intention, appears as an evident and unquestionable object: an IDEAL OBJECT, representative of a real entity, of its truth. The will of the subject can stop the process or, OPPOSING SUFFICIENT ENERGY, annul the image BY REMOVING ATTENTION FROM IT: the image "appears" before the conscious subject because it is intentionally referred to itself; if the subject does not VOLUNTARILY attend to its spectacle, the image is powerless to remain on the scene and DISAPPEARS FROM THE PRESENT: it remains structured in the scheme of itself as a historical memory.

When the conscious subject phantasmagorically REPEATS an image, it is NOT SEEMICALLY DIFFERENT from a conscious representation and instead ENERGETICALLY DIFFERENT from it. Let us see how this is. The requirement of an original image, or the evocation of a known one, which the conscious subject seeks to concretize in the schema of himself, causes the emergence of the phantasy. But such "emergence" is almost instantaneous because it is a phenomenon that occurs exclusively in the sphere of consciousness. Now, the actual "emergence" of phantasy also takes place, as in the case of conscious representations, with "maximum energy"; but, the

The energy of the representations comes from the active potency of the Relations, so who provides the energy of the fantasies? Answer: the sphere of light or "consciousness".

To understand this answer we must remember that the "psychic energy" is the force that disposes the will to act. In the cultural structure, the cultural subject, by animating a system, is the one who VOLITIVELY produces the emergent representation. The "active power" of the Relation is in reality the POTENTIAL DISPOSITION to act possessed by the living system, animated by the soul; in other words: there is a volitional reserve of the soul ready to be used by the subject according to the potential disposition of this or that particular Relation. Let us recall that we defined the "faculties" as "dispositions" of the subject; we said, for example, "the cultural subject HAS the faculty of translation". Well then: THE FACULTIES ARE "ACTIVE DISPOSITIONS" DETERMINED BY THE POTENTIAL DISPOSITIONS OF THE STRUCTURES.
LIVES. We can explain it, also, by means of an allegory: let us say that, for example, we have the "active disposition", the will, to work this stone; we want to make of it the representation of the Führer and we think of that photo, taken in one of the "magical Congresses of Nuremberg": in it we see him descending from a gigantic marble staircase, dressed with the uniform of gala of the S.A. and the cape softly unfolded by the breeze; the photo has been able to stop for History one of the greatest moments of hyperborean glory of the whole Kaly Yuga: the envoy of Christ-Lucifer. and the cape gently unfolded by the breeze; the photo has been able to stop for History one of the moments of greatest hyperborean glory of the whole Kaly Yuga: the envoy of Christ-Lucifer showing us the path of honor and immortality, making it possible for the face of the vile enemy to be unveiled in front of our confusion; we have then, the "active disposition" to carve this stone to portray that image of glory such is our will! But will the "potential disposition" of the stone allow us to fulfill our purpose; is it not too small: we will then have to make a representation to scale; and its grain: will it allow us to clearly express the charismatic gesture of the Führer; we will have to think about it; and its hardness?
Will it yield to our formative blows? or are our tools inadequate to model this stone? we will have to try, to test the feasibility of our project; etc.; we thus see that one thing is the "active disposition" to do and another the "potential disposition" of the matter to receive the fact. In general it can be affirmed that the active disposition of a faculty is determined by the potential disposition of the structure in which it is applied; in the allegory it is not enough with the will to represent the Führer in THAT stone: it is necessary to verify if the stone ACCEPTS the proposed conformation; if it is too small it will not be possible to use the natural size, if it is too hard it will not be possible to carve it, if it is too soft it will break, etc.In the end, the active disposition, the will, will ADAPT to the potential disposition of the stone, material structure, and a representation of the Führer will emerge; but such an image will inevitably be determined by the dimensions of the stone, by the quality of the raw material.

In the same way the active disposition of the cultural subject, his will, determined by the potential disposition of the animated Relation, his active power, produces a representation of the truth of the entity that inevitably depends on the dimensions of the schema. And similarly the rational subject applies his active disposition, his will, in the archetypal memory to actualize the inverted Archetypes and construct the cultural structure: but such active disposition will always be determined by a "potential disposition" of the Archetypes to interpret with greater or lesser fidelity the design of the entity.

Considering these clarifications, the previous answer should not offer any doubts. The active disposition of his faculty of imagining allows the subject to represent a fantasy: but such an image will inevitably be determined by a "potential disposition" of the sphere of consciousness, or scheme of self, i.e., "structure of self," which is

who ultimately provides the energy. Hence the energy of the fantasy comes "from the sphere of light or 'consciousness'". But this answer can be completed by pointing out that, although the energy of the fantasy is contributed by the sphere of light, this occurs BY REQUIREMENT OF THE CONSCIOUS SUBJECT, BY THE PROVISION OF HIS FACULTY OF IMAGINING. But we already knew this, how can we complete the previous answer: by noticing that phantasies are images essentially sustained by the conscious subject, produced volitionally by himself and for himself; and being constituted, like any other psychic term, by archetypal symbols, they can be deployed in entelechial processes that have, like no other psychic phenomenon, the possibility of alienating the attention of the conscious subject and enervating his will; this possibility will be explained in the article "H".

Let us now continue with the energetic study of fantasies. Two images, a conscious representation and a fantasy, can be semetically homologous and possess, both, maximum energy. However, they will differ ESSENTIALLY IN ONE NOTE OF ENERGY. And this must be so because otherwise the conscious subject would not know how to distinguish the image of a real entity from an ideal fantasy, would not know how to differentiate the plane of real entities from the plane of imaginary objects. The difference lies, as was said, in a note of energy: in the "first intention" or direction towards itself that the energy of every conscious representation possesses. The phantasies, in fact, DO NOT POSSESS THE FIRST INTENTION since they have not been referred to the self, but, on the contrary, they were structured in the scheme of the self and from there they emerged in the sphere of light, required by the conscious subject.

The subject has placed the phantasy in the sphere of light and has referred it to an ideal object, to an idea. Because it is energetic, the phantasy must have an intentionality, but this intentionality points not to itself but to an idea of the subject: the phantasy REVISTS such an idea, imaginatively shapes it and is sustained by it. The conscious subject becomes, thus, the essential support of the phantasies since he voluntarily unfolds himself in order to reproduce them. This voluntary unfolding of the subject IN the phantasy, this intimate presence of the subject in the imaginary object, means that at all times there is consciousness of the purely ideal character of the perceived image.

Something very different happens when the image is a conscious representation: it emerges before the subject provided with a first intention that evidences it as a representative of an entity and as an object FOR the conscious subject. But such ontic objectivity is A POSTERIORI of rational knowledge because the understanding of the schema has been previously obtained, A PRIORI, by the cultural subject.

The first intention of the image, contained in the thought of the conscious subject, UNDOUBTABLY SAYS THAT IT IS THE SCHEME OF AN ENTITY;
the experience of the schema previously experienced by the cultural subject SAYS A PRIORI WHAT IT IS ABOUT.

Let us now suppose that the conscious subject clearly distinguishes the image of an entity and KNOWS, from the first intention, that it is an ideal object of knowledge.
what happens if the subject wishes to KNOW HOW THE OBJECT KNOWS? In that case the subject must REFLECT ON the object, that is to say, he must REFLECT IN the object, place himself momentarily in it and, from it, APPRECIATE the subject as object. In this inversion of the subject-object relation the conscious subject can see himself seeing,

know itself by knowing, it can "know how the subject knows" the object. But such an invasion of the object by the conscious subject irreversibly introduces an alteration in its energetic composition: superimposed on the first intention is a "second intention" directed toward the subject.

Moreover, the images of entities with a second intention are no longer so clearly objective: they become more and more subjective and end up provoking the subject's distrust. What happens is that A PROLONGED REFLECTION OF THE SUBJECT ON THE SAME OBJECT LEADS TO ITS SUBJECTIVATION, TO THE IMPOSSIBILITY OF DISTINGUISHING WITH CLARITY WHAT REALLY BELONGS TO THE ENTITY AND WHAT HAS BEEN PLACED IN THE OBJECT BY THE IMAGINATION: WHEN THIS HAPPENS THE SUBJECT, IMPOTENT TO CONFIRM THE REALITY OF THE ENTITY, DISTRUSTS AND DOUBTS THE WHOLE MACROCOSM.

In order that the reflection of the conscious subject does not cause the subjectivization of the object, man must cultivate the exercise of fantasy. His images, in fact, have no first intention because they do not come directly from the world and, moreover, the subject knows from the beginning that they are imaginary objects. Reflection on an object of fantasy, by a subject who never loses sight of the world of real entities, is the surest way of knowing the microcosm and of affirming the macrocosm, avoiding confusion between the two or the negation of one of them.

Naturally, this option of reflecting only on ideal objects that are the product of fantasy entails a condition: it is not suitable for volitionally weak subjects. There is here, as in all paths of higher knowledge - in the sense that "higher" is conscious knowledge with respect to rational knowledge - a danger: the danger that the intimate energy of the ideal object overcomes the will of the subject and unfolds OVER IT (and not IN FRONT OF IT as conscious representations do) its entelechial process. This possibility, as already advanced, will be exposed in the article "H".

Second - We already know that conscious representations are rational a priori, by perception of the rational subject, and intelligible a priori, by perception of the cultural subject. The perception of the image obtained by the conscious subject is, therefore, a posteriori of the perception, rational and intelligible, of the truth of the entity it represents. But fantasies do not seem to be in the same case since they are reproductions that the conscious subject makes in the sphere of light without the intervention of the remaining psychic structures. The question is, are fantasies not rational and intelligible like conscious representations? Answer: phantasies are not rational and intelligible a priori; however, at the very moment that the conscious subject reflects on them, takes them for "ideal objects" and endows them with "second intentions", they become rational and intelligible. How can this happen? This is what we will explain below, step by step.

Let us begin by recalling that the soul subject acts simultaneously in the three mnemic structures already studied: in the archetypal memory as the rational subject or reason, in the cultural structure as the cultural subject, and in the sphere of consciousness as the conscious subject. Normally, the conscious subject is solidly linked to the cultural subject and to reason, each acting in its own structure.

So, without forgetting that the psychic subject constitutes a unit, even when it manifests itself simultaneously in three different structures, we will explain the relationship between

causal that links this triple manifestation. In principle, let us note that, according to the analogical study of conscious thought, the symbolic content of any representation must come from the cultural structure. Fantasies, on the other hand, employ as "raw material" semic elements that, although they come from the scheme of self, are nothing more than archetypal symbols that once emerged and were structured in the sphere of consciousness. But this semic composition is not sufficient for the phantasy to be rational and intelligible a priori: to be "rational" the phantasy must undergo the second operation of reason; and to be "intelligible" the phantasy, as the content of conscious thought, must have the foundation of a "meaning." The problem is: if phantasies are ideal objects reproduced exclusively in the sphere of consciousness, what causal relation between the conscious subject and the cultural and rational subjects effects that the phantasy becomes rational and intelligible a posteriori to its appearance? Answer: First of all, it must be emphasized that it is THE DISPOSITION assumed by the conscious subject in thinking that CALLS upon reason and motivates its RESPONSE, which always ends up determining the FORM of thought, making any idea RATIONAL. This happens because REASON RESPONDS TO INTERROGATION. But with "interrogation" we do not refer to any logical question, since "logic" is the structural modality of language that chooses the translating faculty of the cultural subject to note the truth of the entity in a meaningful context, that is to say, logic is a property of rational thinking that intervenes a posteriori of the act of reason. The interrogation to which we allude is simply A MOVEMENT OF THE CONSCIOUS SUBJECT: THAT FLEXION WHICH THE CONSCIOUS SUBJECT VOLUNTARILY CARRIES OUT TOWARDS AN IDEAL OBJECT.

In the mental state of the pasu, or lost virya, reason responds to almost all the movements made by the conscious subject with operations of schematic interpretation; that is to say: reason interprets operatively the impression that the ideal object causes in the conscious subject and constructs an equivalent scheme, rationalizing the fantasy; this scheme, experienced by the cultural subject, produces a representation that emerges and SURPASSES THE FANTASY, making it, a posteriori, rational and intelligible.

In summary, when the conscious subject is confronted with an ideal object with second intention, the following phenomenon occurs. The conscious subject generates a COGNOSCITIVE MOVEMENT referred to the ideal object; this movement is interpreted as a formal interrogation by reason which instantaneously establishes a bioelectrical interconnection in the cellular structure of the brain (or, in other words, establishes relations in the archetypal memory and updates a schema in the cultural structure) as a solidary response; such a particular interconnection, by the biunivocal correspondence between structures, is transferred to the cultural structure where it is topologically embodied on its elements, that is to say, the Relations involved are "illuminated"; a logical route is thus formalized which, traversed by the cultural subject, constitutes the very intelligence of the object under consideration; from this activity of the cultural subject, from this "thinking ABOUT the systems of the cultural structure" emerges the rational representation which then emerges into the sphere of light and is superimposed on the image of the ideal object, transforming the fantasy into a complete conscious representation.

But such a "representation" is not only rational and intelligible, as we have seen, but it has also been semantically reconstructed in imitation of the relations experienced by the cultural subject, that is, in function of the logical assertions of language: that is why the knowledge the subject obtains from a fantasy a posteriori will always be

invariably conceptual. From this we must draw the conclusion that a fantasy, even the most sublime, even that which seems to be most distant from the entities of the macrocosm, WILL ONLY BE SEEN SYNTHETICALLY AT FIRST MOMENT by the conscious subject: then, a posteriori of that first vision in which the fantasy is evidenced as a purely ideal object, the reflection of the conscious subject will cause the rationalization and intelligibilization that finally leads to its confusion with an equivalent conscious representation.

What is stated in commentary Thirteen of article 'F' will allow us to observe this phenomenon more precisely. Let us say, then, that at first the conscious subject PERCEIVES the phantasy. Reflecting on it the subject flexes, moves, turns to the phantasy, causing reason to react. Reason "responds" to the "interrogation" of the conscious subject by archetypically interpreting the phantasy and transferring its schema to the cultural structure; there the cultural subject animates a structural concept of such a schema and produces its conscious representation. By "animating a concept" we must understand "thinking a synthetic a priori judgment"; that is: the cultural subject arranges a "judgment" on the phantasy and produces its representation in consciousness. But the representation of a concept implies its definition in the terms of a language, its propositional description. When the representation emerges into consciousness, almost instantaneously after the PERCEPTION of the fantasy, it superimposes itself on its image, conceptually MASKS it. Then the phantasy suddenly becomes meaningful to the APERCEPTION of the conscious subject.

The APPERCEPTION of the phantasy not only evidences the subject-object relation for the conscious subject, but finds it founded on a clearly conceptual meaning, on a semiotic description, on a propositional definition. Such is the apperception, a posteriori, of phantasy: the subject finds it "meaningful", "understands" it, because he sees it, a posteriori, through the veil of its analytic description. There is no need to insist too much on the fact that the "rational" understanding of a phantasy constitutes, in reality, its concealment behind a cultural mask: when the pasu conceptually "understands" a phantasy it means that the same is covered with a symbol that represents it, and interprets it analytically, in front of the apperception of the conscious subject. And this symbol or description not only masks and deforms the image of the fantasy, but also mutilates and alters definitively its properties and introduces all sorts of gnoseological deviations.

FOR PASU, therefore, there is no higher way of knowledge than THE QUIETNESS OF THE CONSCIOUS SUBJECT. Only an inflexible subject, in fact, will be able to avoid the reaction of reason before fantasy and will be able to PERCEIVE it as such: THAT IS WHY ALL THE ESOTERIC AND RELIGIOUS SCHOOLS OF THE SYNARCHY PROPOSE "PASSIVE CONTEMPLATION" AS A METHOD OF KNOWLEDGE.
METAPHYSIC. The virya, that is to say, the one who is the expression of the chained spirit, on the other hand, will never disdain the soul action; and this will not prevent him from perceiving the fantasies in all their light; how? First by adopting a GRACEFUL LUCIFERIC ATTITUDE, which will be explained in Part Two, and then by discovering in himself the Infinite Self.

H - The myth and the symbol sacred.

In the previous article, in commentary Twelve, we studied that every conscious representation, when energetically stabilized and appearing in front of the subject,

attempts to develop an entelechial process. This is because, being made up of archetypal symbols, it behaves in a manner analogous to the projection on the material plane of the universal Archetypes and, as such, tends toward entelechy. This process is, in reality, only the continuation of the movement initiated in the Archetypes invested in the archetypal memory by reason; one can properly speak of a single phenomenon divided into several phases:

Phase 1 - actualization of the inverted Archetypes as schemas of the entity; Phase 2 - rational representation (of the schema of the entity) on the Relation; Phase 3 - emergence of the conscious representation; Phase 4 - development of the entelechial process in front of the conscious subject. Naturally, Phase 4 is always interrupted by the will of the subject, in order to maintain control of the consciousness, once it has obtained sufficient knowledge of the representation by its eidetic vision. The capacity of the conscious subject to act volitionally to divert attention from a representation is a sign of a high evolution in the psychic structure of the pasu, for such an affirmation of the subject can only occur in a scheme of self of great structural complexity: in a scheme of self that, precisely, has been integrated with representations that have completed their entelechy in the absence of the subject and are part, although UNKNOWN, of the history of the microcosm.

We are, then, in that a highly evolved conscious subject must be able to avoid the entelechial process of the representations, a process that these try to develop because they are, beyond the image they represent, archetypal symbols in full actuality. However, there is a type of representation, which up to now we have not studied, before whose HIGH ENERGY the conscious subject, even "the most evolved", is not only volitionally ineffective but runs the risk of being irreversibly fragmented or definitively dissolved. Such a dangerous type of representation is called MYTH and its image SACRED SYMBOL. The myth and the sacred symbol will be the subject of extensive study in Part Two, in which we will explain how to avoid the aforementioned danger and why it is necessary, in spite of everything, to deal with them. Here we will explain the archetypal origin of myths: this is the best time to do so, since their manifestation in the consciousness has a close causal relationship with the reproduction, by the conscious subject, of certain fantasies.

Let us recall the macrocosmic objective of the finality of the pasu: to be the postor of meaning in the entities. In order for it to fulfill this purpose, the Demiurge has superimposed on the entelechial purpose of entities a suprafinality for the pasu: a design that must be discovered and rationalized in a cultural language and returned to the entity by means of the expression of the sign.

We will not repeat what has already been studied in other articles; we will only summarize what is necessary to facilitate the explanation. In the entities, then, there are two terms: a universal one that represents the universal Archetype and a particular one that responds to the demiurgic design. When the entity impresses the sensory sphere of the pasu, reason eliminates, by comparison with the hereditary archetypal memory, the universal term, that is to say, it confronts the universal Archetype of the macrocosm with the inverted Archetype of the microcosm. Thus the design is discovered as that of the entity which transcends the sensory sphere and is interpreted schematically by reason. The design is "the

truth" of the entity and its schema a link of the cultural structure which we call Relation between Principles. The Principle, or knot, to which the Relation or scheme of the entity is linked is, naturally, the actualization of the inverted Archetype eliminated during its discovery. But a Principle, or simple symbol, can never be represented because its passive potency has no reference to itself; nevertheless, a replica of it can integrate the scheme of the entity as a semic element, in which case it is called: "archetypal symbol". And these archetypal symbols that compose the representations are the ones that drive, without losing the structural integrity of the schematic image, the entelechial process in front of the conscious subject.

But let us return to the design. Perhaps the critical treatment that we have made in this book on the work of the DEMIURG has not made sufficiently evident the importance that he has given to the being-for-man of the entities, to the revealing design of his creative omnipotence. If this is so, we will correct this error here by affirming that the design of the entities constitutes an act of extreme gravity in the execution of the evolutionary Plan of the Universe: a macrocosm designated in all its entities and a microcosm that evolves by discovering the designs and putting meaning in the entities is the motive of its Pleasure. The structures of the material entities are transformed by the collective action of man into superstructures of cultural objects, into superstructures in which the objects are bound by love, by the evolutionary impulse towards the final perfection. The expectation of the Demiurge is placed precisely in that loving transformation of the Universe which consists in the continuous discovery of his work. By this we mean that the design of the entities is the Word of the Demiurge. His creative Word, his spermatic Logos, his plasmatic Power, has been applied there, in each design, with the intention of concretizing the highest enterprise: to achieve that the microcosm makes continuous sense in the macrocosm while the evolutionary Plan develops, impelled by the Will of his Consciousness-Time, towards the entelechy Maha Pralaya.

Therefore, the supreme importance with which the Demiurge has designated the entities foresees that, through them, man has access to the core of his Plan. One should not believe, of course, that man only knows of the entities a mere appearance, as the rationalistic naivety of many thinkers pretends. In reality, each design is part of the Plan that contains, paradoxically, the whole Plan: it is the Will of the Demiurge that man should know and admire his Plan.

Thus, when the entity is of interest to sensitivity, that formidable cosmic message that is the design, IS COMPLETELY DETACHED, IS TOTALLY DISCOVERED BY THE What happens, then, why does man habitually ignore a great part of the knowledge he already possesses? Answer: because the discovery of the design corresponds to the macrocosmic objective of the purpose, which also demands that the revealed truth CAN BE SOCIO-CULTURALLY EXPRESSED. That is to say, in order to fulfill the purpose it is not enough to discover the design: it is necessary to be able to express it with a cultural sign, a sign that must be understood by a communitarian language. In order to achieve this, the demiurge has arranged that THE TOTALITY OF THE DESIGN can be interpreted and schematized by reason, allowing the totality of the archetypal plane of the macrocosm to be reflected in the microcosm; this is, of course, the archetypal memory or brain where reason applies the design to confront it with the inverted Archetypes and construct the schema.

If we now recall what has been said in the previous paragraph about the typical schema **xx**, the answer will become even clearer. For, although schema **xx** contains ALL the truth of the entity, the cultural subject notices only a part of it as concept **xx** of a language. And the corresponding representation, as we saw, is a counterpart image of the concept, a signified relief noticed on the horizontal plane of signification of a language. But, although the translating faculty of the cultural subject has the possibility of noticing the schema of the entity in all the oblique planes of signification, IT WILL ONLY DO SO IN THOSE SIGNIFICANT CONTEXTS BELONGING TO
SOCIO-CULTURAL LANGUAGES, in accordance with the macrocosmic objective of finality; of course: the evolution of cultures allows "new" aspects of the truth of the entity to be permanently noticed; but never, in the entire history of the pasu, has it even come close to a complete apprehension of the truth of the entity, much less to expressing it culturally.

It is time to ask ourselves what all this has to do with myths. Answer: myths are unknown aspects of the truth of certain entities, which are surprisingly noticed by the cultural subject as an effect of the flexions that the conscious subject performs in order to get to know certain fantasies. Of course, we will explain it step by step.

We have already studied that a schema contains an infinity of aspects unknown, for the moment, to the cultural subject. The answer tells us that such facets can become myth because of fantasies. Before describing this phenomenon, we must know more about THAT WHICH REMAINS HIDDEN in the schema of an entity, in its truth.

In principle, if the design is ALL the truth of the entity, if nothing more could be known of it because the Demiurge has reserved nothing for himself, except the unique secret of the universal Archetypes that man must not know "because he would become God", we must assume that in the design itself, in its intimate constitution, there is a hierarchical order, a scale of value analogous to the musical octaves whose notes resound differently according to the quality of the listener. We repeat, in the design there is not only that aspect that man habitually knows of the entity, but a SCALE OF FORMATIVE PHASES THAT GO FROM THE DEMIURGE TO THE ENTE. Particularly we
of interest are the phases that start from the universal Archetype, invisible to man, and reach the most external appearance of the entity, THAT WHICH IS JUSTLY FIRST KNOWN BY THE CULTURAL SUBJECT. But the universal Archetype is, in a certain sense, GOD IN THE ENTITY or THE GOD OF THE ENTITY. The first operation of reason eliminates the universal Archetype and discovers the design of the entity, the being-for-man of the entity, which consists of a message, a Word of the Demiurge that reveals EVERYTHING about the entity...EXCEPT THE UNIVERSAL ARCHETYPE, THE GOD OF THE ENTE, THE
DIVINE TERM OF THE REVEALED SCALE. However, in the archetypal memory there are inverted copies of all the universal Archetypes and, by eliminating from the entity its Archetype, reason actualizes in the cultural structure the corresponding inverted Archetype AS A KNOT or PRINCIPLE. That is why the Principles, although unrepresentable in the imagination, represent for the understanding, for the rational intuition, THE GODS OF THE ENTES IN THE MICROCOSM. Thus, for example, the numbers and musical notes for the Pythagoreans; or the unknown principles whose manifestation was, for example, fire, water, air, logos, etc., for other ancient philosophers. But the macrocosmic goal of finality demands that meaning be projected by expression as sign upon entities, as the "sense" placed upon entities: when the projection of archetypal symbols, representing Principles,

is not noticed because of gnoseological color-blindness, it usually happens that the Principles are recognized in external entities and introjected as properties of the macrocosm. In other words, the Principles of the microcosm, projected on the entities of the world, are rediscovered and confused with "universal principles of the macrocosm". This is, of course, a simple mental myopia that leads to the most absurd and unverifiable theories: the reality of numbers, for example, is proper to the microcosm and it is a useless task to try to derive from them the order of the world; only the knowledge of the universal Archetypes would offer that possibility but such knowledge is forbidden to the animic subject of the pasu; the virya, on the other hand, having an infinite Spirit, although confused, HAS THE METAPHYSICAL POSSIBILITY OF CONTEMPLATING THE DEMENCIAL SPECTACLE OF THE COSMIC ENTELEQUIAL PROCESS....AND TO OPERATE AGAINST IT; FOR THIS PURPOSE, WOTAN GAVE HIM THE RUNES THAT ALLOW HIM TO RESIGN THE DESIGNS.

Let us now turn to the scheme of the entity and inquire: if the design involves a range of notes from the Demiurge to the entity, from which the universal term of the universal Archetype has been eliminated, how does reason interpret this absence, that is to say, how does reason interpret this absence?
Do you compose the scheme by leaving a gap or do you complete it in some way?
Answer. In a certain way we have already advanced it when we exposed that the Relationships are linked WITH ALL THE PRINCIPLES THAT INTERVENE IN THEIR SEEMIC SCHEME.
We said then, in item "D" of the previous clause, that although a Principle, because of its passive potency, is irrepresentable for the subject and systematically irreducible, nevertheless its semic form may be integrated in the scheme as one of the essential elements of its substructure; in such a case it is called: ARCHETYPICAL SYMBOL and differs from the homologous Principle in potency and structural quality; a Principle possesses passive potency and is a node of the cultural structure; an archetypal symbol possesses active potency and is PART of the internal substructure of a Relationship which is, in turn, link of the cultural structure. That is to say: an archetypal symbol, homologous to a Principle, can integrate the scheme of the latter as an essential element of its internal substructure. The answer sought is, in the end: REASON INTRODUCES INTO THE SCHEME OF THE ENTITY, IN THAT PLACE OF THE DESIGN THAT CORRESPONDS TO THE GOD OF THE ENTITY, THAT IS, TO THE SUPPRESSED UNIVERSAL ARCHETYPE, AN "ARCHETYPICAL SYMBOL" HOMOLOGOUS TO THAT PRINCIPLE THAT WAS ACTUALIZED WHEN THE UNIVERSAL ARCHETYPE WAS ELIMINATED.

This means that in every scheme of an external entity there exists, somewhere in its structure, an archetypal symbol that occupies the place of the universal Archetype, of the God of the entity. And it is not difficult to notice that such a place is first in the hierarchical order of the design and, therefore, last in the order of human knowledge. In terms of structural analogy we can say that the translating faculty of the cultural subject would have to access A PLANE OF SIGNIFICATION OF MAXIMUM OBLICITUITY in order to notice the archetypal symbol of the God of the entity. But if this were to happen, it would mean that the symbol has been noticed IN THE CONTEXT OF AN ABSOLUTELY NON SOCIO-CULTURAL LANGUAGE, THAT IS TO SAY, UNKNOWN TO THE REST OF THE COMMUNITY.
CULTURAL. In that case the subject would be confronted with the revelation of the God of the entity as a CONCEPT of an unknown language that he could neither understand nor comprehend. Of course, normally, the cultural subject of the pasu rarely departs from the gnoseological security provided by the sociocultural languages and, of course, fears and avoids knowing BY HIMSELF that still hidden part of the truth of the entity.

We can better understand, now, that answer about myths: "they are unknown aspects of the truth of certain entities" Why "of certain entities" and not of ALL entities? Because we are tacitly referring to the KNOWN myths, that is, those that once manifested themselves and of which we have news. Strictly speaking, EVERY SCHEME keeps in its interior an archetypal symbol of the God of the entity. But it is convenient for us to resort to those examples of myths that are evident and significant because of their periodic appearance in the History of humanity. For this purpose, although we could extend in multiple examples, we are going to consider only THE FORCES OF NATURE, the cold, the heat, the wind, the light, the darkness, etc., and THE ANIMALS, the eagle, the lion, the fish, etc.

These entities are known to all, for there exist, in all cultures, collectively shared concepts that comprise them. However, beyond the content of such socio-cultural concepts, in an unusual connotation, every now and then the archetypal symbol of the God of the entity manifests itself as a concept noted in the context of a language that is incomprehensible to the vulgar understanding: only for some initiatory elites has the language of myth become habitual; but that is another subject. Thus appears a God of Ice, a God of Fire, a God of Wind, a God of Light, a God of Darkness, etc., or else a God of Eagle, a God of Lion, a God of Fish, etc.

Myths are produced, then, by manifestations of the archetypal symbols of the God of the entity. But the archetypal symbols are SIMPLE SYMBOLS, irreducible as their homologous Principles, and the Gods represented by them are also "simple Gods". All the formal complexity that myths usually present is due to the fact that they have been adorned with legend in order to neutralize their power. With the legend, which naturally belongs to the common language, the myth is imprisoned within known and safe limits, and is degraded to the level of understanding of the vulgar: instead of advancing in the knowledge from the inferior to the superior, respecting the hierarchical scale, the superior is lowered to the inferior and covered with cultural crust. This vulgar attitude towards myths will be discussed at length in Part Two. Let us only add that, as is evident, MYTHS ARE NOT INHERITED: WHAT IS INHERITED IS THE ARCHETISTIC MEMORY WITH WHICH THEY ARE CONSTRUCTED.
MYTHS. Naturally, these "myths" are those that the Analytical Psychology of C. G. Jung identifies as PERSONAL COLLECTIVE ARCHYTYPES. The myths should not be confused with the "Universal Collective Archetypes" or "MYTHS", which are proper to the macrocosm: the MYTHS correspond to a type of Manu Archetypes whose process is developed in the superstructures of cultural facts and which here we usually call, also, "Psychoid Archetypes".

Let us now study the phenomenon of the production of a myth from the point of view of the conscious subject. The cause of its emergence lies, as we have already mentioned, in certain phantasies; let us begin, then, by examining them. It must be made clear, first of all, that phantasies come from the shadow sphere just as conscious representations do. As can be seen in Figure 21, the sphere of consciousness is composed of the sphere of light and the sphere of shadow; conscious representations with symbols emerge from the cultural structure as images in the sphere of light, in front of the conscious subject; but phantasies originate in the schema of the self or sphere of consciousness. Naturally, this implies that the phantasies COULD also proceed from the sphere of light: but this occurs only in cases of a high evolution of the microcosm, when the conscious subject is highly individualized and the shadow sphere has been markedly conscientialized or reduced to the sphere of light. But in the general case we are

Considering the pasu at the moment of spiritual enchainment, the sphere of light or consciousness is only a very thin superficial layer over the sphere of shadow: as part of the scheme of the self, this layer does not possess sufficient symbolic material to configure the usual images of the fantasies. On the contrary, the shadow sphere is a structure full of symbols, for in it is permanently represented a large part of the history of the microcosm.

Fantasies emerge from the shadow sphere, that is, from the UNCONSCIOUS, "at the request of the conscious subject": this must also be made clear. Fantasies are a product of the will of the conscious subject and, therefore, are referred to him, unlike conscious representations whose first intention refers them only to himself. The content of a phantasy is, by definition, UNREAL; in this also they differ from conscious representations, which always represent external entities and sometimes internal entities, but as real as the external ones. The more unreal the content of a phantasy is, the less it corresponds to real facts or entities, the more STRANGE its interpretation will be to reason.

It is understandable: reason is INSTINCTIVELY accustomed to operate with external entities, to discover their designs and to interpret them archetypically; but with this "operating" reason progresses in the knowledge of reality following an insurmountable evolutionary pattern: one must first know, for example, what a color is before classifying it by septennae, that is, one must first arrive AT THE IDEA OF COLOR, abstracting such quality from reality, before discovering its plurality; in the same way we can affirm that without previously knowing the horse, without differentiating its entity from reality, no one would ever have ridden it; nor could anyone understand the meaning of a written word without previously knowing the signs of the letters. It is this inevitable order, which reason must follow in order to progress in the knowledge of reality, that i s altered by the unreality of fantasy.

But fantasies, on the other hand, are a higher degree of the faculty of imagining and constitute, in the microcosm, the instrument of CREATION. By a fantasy, which represents an evidently unreal fact, the conscious subject can anticipate a real fact, overcoming the progressive and systematic order that reason imposes on knowledge. It is known that many fantastic theories have been empirically verified, that many imagined facts actually occur and that an infinity of fantasies are, THEN, verified by reality. However, whether fantasies ever correspond to reality is by no means their distinguishing feature; on the c o n t r a r y , the usual thing about them is that they seem to take pleasure in shocking reason. If we have mentioned their contribution to the invention of theories, or to the anticipation of facts, it is only to show that, even when reason is overtaken in the first instance by fantasies, it finds itself familiar with them by virtue of the verifications or disqualifications to which it finally subjects them.

If it has been understood that every phantasy, to the extent of its unreality, provokes a disturbance in reason, we will have made considerable progress in the explanation. Let us remember that, faced with the phantasy, the flexions of the conscious subject aimed at knowing it are interpreted by reason as an interrogation, to which it responds by comparing the IMPRESSION that the phantasy has caused in the subject with the Archetypes of the archetypal memory. From this application emerges a scheme that is transferred to the cultural structure, where the cultural subject experiences it and renders it intelligible as a concept of a language. The conscious representation of this concept is superimposed and confused with fantasy. As an effect of such masking, fantasy loses a great deal of

part of its unreal character and is transformed into a rational and intelligible object, adapted to the sociocultural vision of the conscious subject. Of course, this is in the best of cases, when the content of unreality is easily assimilated by reason. But what happens when the fantasy alludes to facts or objects whose evident unreality is absolutely unjustifiable for reason? Answer: reason is disturbed to the highest degree by the presence of a strange being, which does not allow itself to be interpreted with the usual Archetypes, corresponding to the progressive order of the knowledge of the real. The being of fantasy requires, for its schematization, that reason affects Archetypes that are little known or, perhaps, completely unknown, that is, Archetypes that have never before been seen INDIVIDUALLY in the designs of the entities (let us remember that in each design there are ALL the Archetypes, although combined in different ways). The actualization of such unusual Archetypes in the cultural structure configures the scheme of fantasy: the operation of reason concludes there. It is now up to the cultural subject to experience and render intelligible the scheme of fantasy.

Let us pause in the explanation to clarify the way in which the schema of phantasy is transferred to the cultural structure. It should be emphasized, first of all, that the fact that phantasy constitutes for reason an alien being does not necessarily imply that its schema must be structured "like the schema of an entity" in the cultural structure. This could happen on occasion, but it is more likely that the schema of the phantasy WAS TRANSFERRED AS "ACTIVATION OF THE HIDDEN ASPECT" OF AN EXISTING SCHEME. The reason is that fantasies, even when their degree of unreality is very great, always allude to some extent to ontic reality, to facts or entities whose schemas are already integrated in the cultural structure. In this case, what happens is that certain unusual Archetypes, corresponding to properties of fantasy, are actualized in an already existing schema, but in a remote place of "the formative scale that goes from the Demiurge to the entity". In other words: those unusual Archetypes, proper to fantasy, ACTIVATE CERTAIN ARCHETYPICAL SYMBOLS OF AN EXISTING SCHEME, LOCATED IN A SIGNIFICANT PLAN OF MAXIMUM OBLICUITY.

In order to give definitive clarity to the study of myths, we will refer, from here on, to a concrete example: the fantasy will consist of the image of A FISH; A BIG FISH PROVIDED WITH STRONG ARMS AND HUGE WINGS, OF AVE,
UNLABELLED. The conclusions we reach, based on the fantasy of the "winged fish", can be extended, of course, to all myths.

Let us consider, then, that "the fish emerges from the water and begins a majestic flight", that is to say, it emerges from the unconscious, from the sphere of shadow, and presents itself to the conscious subject who has unknowingly requested it. The initial perplexity is followed by the inflection of the conscious subject towards the fantastic object with cognitive intention. And to this inflection of the subject the reason responds instantaneously, interpreting archetypically the being of the fantasy. Naturally, the basis of rational interpretation will be the design of the fish, already known, schematized and structured. Yes, the fantasy corresponds to a great extent with the fish's scheme, but in which part of the ictic design are there anthropomorphic signs, arms and wings? Undoubtedly at the top of the formative scale, very close to or in the same place as the archetypal symbol of the God of the entity. But these symbols, which ARE ALREADY in the scheme of the fish, are far from the monadic term of the fish, from that aspect of the fish considered "real" by the culture because it coincides with the form of salmon and hake. Therefore, the process is the following: reason, estranged by the fantasy of the fish, explores the schema of the fish and activates a remote symbol of its substructure that does not correspond to the image.

of a real fish but which occupies a place on the formative scale of the design, i.e., which belongs to the truth of the fish-entity. Let us remember that the content of the design is a Plan whose composition consists of an archetypal formative scale. Thus concludes the operation of reason; it is now up to the cultural subject to experience and render intelligible the scheme of fantasy.

The operation of reason, in response to the interrogation of the conscious subject, has caused the fish system to "light up" in the cultural structure. Let us now observe how the cultural subject reacts.

The actualization of a system, its "illumination", motivates the subject to experience its experience: we have seen that, in these cases, the cultural subject places itself ABOVE the system, in order to experience the schema of the Relation. But where does the cultural subject come from, and how does it reach the enlightened system? Answer: undoubtedly, except in cases of extreme abnormality, the cultural subject is ABOVE THE HABITUAL STRUCTURE (see item "G" of the previous paragraph), IN THE HORIZONTAL PLANE OF SIGNIFICATION OF SOCIO-CULTURAL LANGUAGE. For
To "arrive" at the illuminated system the cultural subject moves horizontally through the cultural structure ON THE PLAN OF HABITUAL LANGUAGE. But this "arriving" at the system on a horizontal plane implies that the schema will be noticed in its context, i.e., that it will be experienced as a concept of habitual language. In our example, the cultural subject will notice the habitual concept of fish, which is only one aspect of the fish-schema, of the truth of the fish.

In principle, then, the cultural subject produces the rational representation of a fish, a symbol homologous to the structural concept of the fish. And as the active power of the Relation refers all representation to itself, the symbol of the fish emerges into consciousness and superimposes itself on the fantasy of the winged fish. Of course, all this happens very quickly. Now, "THE SYMBOL" of the fish, which emerges as a conscious representation, although it expresses the habitual image of the fish, IS SUPPORTED, FOUNDED, BY "THE PROPOSED MEANING".

Let us recall that, when the cultural subject experiences the experience of the structural concept, the thought consists of a synthetic judgment (a priori) about the fish. The representation of the concept is a symbol based on a meaning PROPOSED by the translating faculty. That is why the symbol of the fish, which emerges and superimposes itself on the fish-fantasy, is composed of the habitual image of the fish and of the SIGNIFICATIVE PROPOSITION of the concept fish.

Let us return to the point of view of the conscious subject. In front of him is an ideal object TO WHICH HIS ATTENTION HAS BEEN DIRECTED. The conscious representation of the fish then arises and, in an almost inadvertent movement, MASKS the ideal object. Then the following effect occurs: the subject discovers "suddenly" that the object is significant, recognizes it as "fish", UNDERSTANDS THE MEANING "AS IF HE HE HEARS A PROPOSITION THAT SAYS: IT IS A FISH".

Here we will interrupt the explanation to make a warning. If the pasu is "hard of mind", that is to say, if his sphere of consciousness is not very developed, he will be satisfied with a first rational approximation of the fantasy; if he really succeeds in imagining one. This first approximation is the one we have just seen: to the fantasy of a winged fish, reason opposed the image of a real fish. Faced with a case

Many will be the "simpletons" who will accept with indifference that the ideal object corresponds effectively with a real fish, prudently turning their attention away from such a disturbing image. Since to this primitive class of people a myth will never manifest itself, we will suppose, in order to continue with the explanation, that the pasu of our example presents a great evolution of the sphere of consciousness. However, we cannot fail to point out that the most common attitude is that of not advancing too far in the knowledge of fantasies, and that the manifestation of myth corresponds, on the contrary, to the most fertile cases of imagination.

The conscious subject discovers, then, that the ideal object IS A FISH. However, this answer does not satisfy: the rational masking is not complete and, behind the image of the fish, something strange is noticed, a content not contemplated in the propositional meaning. The properties of the phantasy that the definition of the fish does not cover are, evidently, the arms and wings: in the propositional description of the fish, that is, in the meaning of the representation, there are neither arms nor wings; consequently, these parts of the phantasy lack, for the moment, meaning. But every conscious representation represents a concept, that is to say, an incomplete symbol; could there be in the REST of the schema the sought-after members, arms and wings? Answer: As already stated, the schema consists of the interpretation of the design and includes the archetypal formative scales in its semeic composition; therefore, it can be affirmed that in its substructure are ALL the symbols, including the arms and wings of the fish.

Here we will interrupt the explanation again to make another warning. There is a function of the faculties of the subjects that could intervene in the above case and solve the problem by DISCIPLING those parts of the phantasy that exceed the propositional description. Before continuing with the phenomenon of myth we must understand and rule out such a possibility. The faculties of the psychic subject fulfill the "associating function" in a characteristic way, according to the structure in which it manifests itself. We will now observe what the "associating function" consists of for reason, the cultural subject and the conscious subject.

The rational subject or reason has the rational cognitive faculty. The operations that reason performs with entities are exercised by its rational faculty through the functions of associating and dissociating: COMPARISON, i.e., the first operation, is an ASSOCIATION between the entity and the archetypal memory to cause the DISOCIATION of the Universal Archetype; INTERPRETATION, i.e., the second operation, is the ASSOCIATION of the design with the archetypal memory to construct the scheme; etc.

The cultural subject has the faculty of translation. By means of it, he is able to notice the meaning of the schema, in the significant context of a language, as a "structural concept" or "slice" of the Relation. Well, as an example of the function of ASSOCIATING we will only mention some operations that the translational faculty allows the subject to exercise. Always IN THE SAME CONTEXTUAL PLANE OF A LANGUAGE, in fact, the subject can ASSOCIATE CONCEPTS: by CONTIGUITY (or law of false connotation); by FORMAL SIMILARITY (or law of homonymy); by SIMILARITY OF MEANING (or law of synonymy); by STRUCTURAL HOMOLOGY (or law of synonymy); by CONTRASTURAL HOMOLOGY (or law of homonymy); by CONTEXTUAL CONTEXTUALITY (or law of false connotation); by FORMAL SIMILARITY (or law of homonymy).
(or law of systematic reduction); by ORDINALITY (or law of causality); by CARDINALITY (or principle of value); by CONTRAST OR OPPOSITION (or dialectical law); etc.

As we can see, the function of associating is a tool of great complexity and scope for the translating faculty. Its complement, the DISOCIATE function, makes possible, on the other hand, STRUCTURAL ABSTRACTION, that is, the NOTATION of a certain particular systematic form within a general system of concepts.

But the function of associating is also proper to the faculty of imagining. Through it the conscious subject can ASSOCIATE IDEAS, DISOCIATE THEM, AND ABSTRACT QUALITIES within the same idea. However, bearing in mind the essential unity of the psychic subject, we must consider "ASSOCIATION" as ONE AND ONLY ONE FUNCTION that is expanded as the structures of the psyche evolve. In other words, it is necessary to consider that, IN EACH FACULTY, TO THE ASSOCIATION FUNCTION PROPER TO IT IS ADDED THE SCOPE PROVIDED IN THE
IMMEDIATELY LOWER STRUCTURE: thus, the function of associating, available to the cultural subject, ADD to his possibilities of linking concepts in the cultural structure also the possibilities available to the rational subject of linking Archetypes in the archetypal memory. And the function of associating, proper to the faculty of imagining, puts at the disposal of the conscious subject, IN ADDITION TO THE ASSOCIATION OF IMAGES, the possibility of linking archetypal symbols, concepts, affects, etc. This will be better proved if we bear in mind that the highest thought that the passu can think, the conscious thought, has as its content the IDEA, which is composed of IMAGE and MEANING: the "image", which is the "representation" of a structural concept, is based on a meaning of "propositional" form, that is to say, on a conceptual description defined in a habitual language. The conscious subject can, then, associate not only the formal imagined but also the fundamental conceptualized; and the latter can do so in the same way that the translating faculty used to associate concepts: by contiguity, similarity, homology, etc. But there is more. The cultural structure occupies part of the analogical space of the AFFECTIVE and rational spheres, which are interpenetrated and form the shadow sphere. So far we have studied the cultural structure from the rational point of view BUT WE MUST NOT FORGET THAT EVERY ELEMENT, EVERY PRINCIPLE, EVERY RELATIONSHIP, EVERY SYSTEM, HAS AN AFFECTIVE CONTENT.
ESSENTIAL. In every idea, as a component of the "first intention", which directs the representation "INTELLIGIBLY" toward itself, there is an AFFECTIVE REFERENCE that points "IRRATIONALLY" toward the heart. Such an affective reference is ESSENTIAL to every idea, that is to say, it cannot be eliminated without destroying the being of the ideal object; consequently, it is perceived by the conscious subject as an objective property, as a characteristic EMOTIONAL NOTE. This is why we said above that the conscious subject has the possibility of "associating affects": because the distinction of the characteristic emotional notes of ideas can constitute the motive of their association. Naturally, the affective always depends on the particular valuation, in such a way that the association of ideas "by their characteristic emotional note" could involve cases without general validity: for example, "on July 2, 1981, next to the statue of Pallas Athena", an association of ideas that means nothing except for the one who just that day and in that place received her first kiss of love... On the contrary, there are universal ideas whose linkage produces an affective connotation that makes it possible to associate them by their emotional note but whose INTENSITY varies particularly from one pasú to another: for example, "mother and son", ideas whose concomitant emotional content is characteristic of each pasú, beyond the obvious genealogical linkage that both concepts denote; or "tears" and "pain", "day" and "happy", etc.

We must continue, now, the explanation about the origin of the myths, after excluding the possibility that in our example the "function of associating" is involved in order to link, to the image of the fish, the image of some arms and wings. If such
If the fantasy were to be decomposed by the conscious subject into a set of associated ideas, the manifestation of the myth could never occur. The explanation is thus based on the assumption that, faced with the inadequacy of the first rational approach, the image of the real fish containing NO conceptual meaning for the arms and wings, the conscious subject maintains its questioning attitude.

What happens then? Answer: the cultural subject penetrates more deeply into the concept, trying to find symbols that describe and give meaning to the arms and wings of the fantasy. In this phase the phenomenon must be observed in great detail. For example, it can be inferred from the answer that, in this penetration with the structural concept, in this penetration into its depth, the cultural subject produces a FLOW OF CONSCIOUS REPRESENTATIONS, each one more formally "adjusted" to the fantasy than the previous one. As a consequence of this flow of images, which are superimposed one after the other on the fantasy, the conscious subject notices that the ideal object changes permanently in front of his eidetic vision, it becomes clearer, it becomes more significant at every moment. And in this apperception we leave, for the time being, the conscious subject.

But reason, from the moment it illuminated the fish scheme, ALREADY POINTED TO THE ARCHETYPICAL SYMBOL THAT CORRESPONDED WITH THE WINGED FISH OF THE FAN.
TASIA. If such a symbol is found within the scheme of the fish, but outside the usual concept of the real fish, why does the cultural subject not immediately try to notice it, making use of his translatory faculty, instead of penetrating deep into the concept of the real fish? Answer: Because the cultural subject is reluctant to pass from the plane of signification of the habitual language to another extremely oblique plane. The reason is that such planes are characteristic of completely unknown languages: from the point of view of the cultural subject this implies that the meaning sought has to be noticed in an unknown context. If we take into consideration the fear that the unknown usually inspires in every cognizing subject, we will be able to understand the morose reaction of the cultural subject; his translatory faculty allows him to make the unknown context horizontal: but this means suddenly finding himself in another world, a world not only unknown but evidently different from the current reality. And when it is a question of the world of myths, of the context in which the meaning of the myth is affirmed and in which the myth acquires all its power, it must be assumed that a simple hint of its proximity is enough to cause the panic of the cultural subject.

Notwithstanding the terror that their vision inspires, myths are usually noticed in a context in which they reach, of course, maximum danger "because they can be seen as they really are". But one should not believe that the subject can remain, even if paralyzed with terror, for a long time in their presence, for either he succumbs volitionally to "a new God", there, in his world, or he returns to the security of the usual context.

In the example we are studying, the cultural subject has avoided noticing the symbol indicated by reason and has penetrated deeply into the concept of the real fish. But, "in the depths of the concept", there is the "connotative nucleus", that region from which all the concepts of the schema of the fish participate. From the connotative nucleus it is possible to glimpse any common context and, if so required by the translating faculty, to render horizontal the plane of any particular concept. Let us

to suppose, then, that the cultural subject, on entering into the depths of the concept, perceives the connotation of the symbol indicated. This possibility is not remote if it is observed that said symbol has been intentionally activated by reason, that is, it has been directed towards itself, with preferences over the other Archetypes of the scale of the design; in other words: said symbol has been recently "highlighted" because of the strangeness that fantasy produced in reason: from the potential point of view there is, thus, a predisposition for it to be noticed.

The deep experience of the concept of the fish CONNOTES in the cultural subject an unknown concept. The cultural subject, making use of its translatory faculty, renders horizontal the plane of signification of such a concept and notices it in its context. In this way he discovers the God of the entity, the inverted archetypal symbol that represents the universal Archetype of the fish. But he discovers it IN ONE OF ITS PHASES, UNDER ITS MYTHICAL ASPECT, that is to say, HE DISCOVERS A "FISH GOD". And as such, the fish God possesses not only arms and wings, but also a crown, a trident, a coral throne, etc.; in other words: a whole marine context, a world of its own in which its existence has full meaning.

At this point of the explanation we must make an important clarification. Indeed, whether the myth has been connoted by the habitual concept or whether it has been noted as an oblique concept, the important thing is that, when the cultural subject notes the myth in its context, two phenomena can occur: that the active power of the myth dominates the will of the cultural subject or that the will of the cultural subject dominates the myth. The case we are studying corresponds to the second phenomenon, but we will also comment on the first because it is the cause of a quite frequent type of madness.

First **- It** should be noted at the outset that the "myths", as archetypal symbols, occupy a place in the scheme equivalent to that which the Archetypes they represent occupied in the formative scale or Plan of the demiurgic design. The myths are, then, well interwoven symbols, which will rarely manifest themselves on their own. And the mythical context is always an unknown and unreal world, which sustains few points of contact with the sociocultural reality.

So the possibility we are examining can be considered extreme, since the normal thing is the non-manifestation of the myth. Only the STRANGE or the bewilderment of reason, due to a fantasy or for any other reason, even a pathological one, will make the myth stand out and stand out for the notation of the cultural subject.
Let us observe the first phenomenon: the active power of the myth allows it to dominate the cultural subject. How can this be possible? Answer: Although it will be seen in detail in Part Two, let us anticipate that its vision produces a volitional paralysis in the cultural subject, who is compelled to identify with the myth and to accompany it in its process; of course, because the myth is an archetypal symbol, it behaves like an Archetype, trying to unfold its formative power. However, here we are not so much interested in HOW but WHAT happens when the cultural subject is FAGOCITATED (6) by the myth.

To answer this question, let us say that, from the behavioral point of view, we are dealing with a serious case of madness; and, from the psychological point of view, that the absence of the conscious subject is verified. It is understandable: the phagocytosis of the psychic subject by the myth takes place in the cultural structure, which is under the sphere

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6 See footnote.

The term of the psychic subject is concretized at this level, as the "subject of the myth", as the "living God" (in its context). There is no longer any conscious subject or consciousness, and, on the contrary, the psychic structure has been reduced to the unconscious. What happens, in all this, with the psychic subject? For the purposes of this brief explanation we must consider that, after the phagocytization, THE SUBJECT "IS" THE MYTH. This is, of course, a very serious deviation from the objectives of the purpose of the pasu: the animic subject, expression of the soul in the psychic structures, instead of promoting the development of a historical subject, which allows to reach the highest harmony to the microcosm in order to put the maximum sense in the entities of the macrocosm, behaves as the God of ONE entity. All the volitional energy that the animic subject had available to unfold evolutionarily in complex structures with schemes of thousands, or millions, of entities, is now used to drive the formative process of ONE entity, to be the God of ONE entity. To continue with the proposed example, we must imagine that the soul subject, transformed into a fish God, is experiencing, with the same degree of intelligence of a fish, an oceanic world of dreamlike, fantastic, mythical characteristics, in which its behavior is natural.

Naturally, a subject in such conditions must express grotesque, insane behavior, incomprehensible even to psychiatrists. It is enough to think that in such a case of madness the patient will hardly be able to articulate words of the sociocultural language BECAUSE THE SUBJECT IS PERMANENTLY RADICATED IN THE CONTEXTUAL PLANE OF THE MYTH, IN THE WORLD.
WHERE THE MYTH HAS ITS MEANING. But the most remarkable thing is that perhaps the sick person expresses signs THAT ONLY MAKE SENSE IN THAT WORLD OF MYTH. Unfortunately, dementia of this kind always makes man an imbecile; but to this evil must almost always be added the insane imbecility of the therapists, who are often dogmatically ignorant of the structural functioning of the psyche.

Second **-** From the confrontation with myths, madness does not always follow irremediably: on the contrary, the first phenomenon clearly indicates the necessity of the VOLITIVE WEAKNESS of the psychic subject in order to develop. A "normal" subject invariably has enough energy to avoid the spell of the myth.

If this is the case, if it is a "normal" subject, then the second phenomenon can occur. But if the subject is able to master the situation, if he manages to abandon the myth and its hallucinatory context and return, for example, to the plane of habitual language, why do we speak of a "phenomenon"? Is the mere notation of the myth, the fleeting glimpse of its hidden meaning, enough to produce a phenomenal consequence? Answer: In fact, the mere fact that the cultural subject establishes a contact with the myth, however fleeting it may be, generates the representation of a SACRED SYMBOL; the emergence of sacred symbols constitutes, FOR THE CONSCIOUS SUBJECT, the "phenomenon of the myth". The answer will be clear if we keep in mind all that we know about figure 21. There, a GENERAL CASE of conscious representation **("I")** has been shown: in general, the cultural subject conceives a representative symbol **(I)** every time he animates a cut concept **(xx).** Consequently, in the PARTICULAR CASE that the concept comprises a myth, the phenomenon must be analogous to the one described in figure 21. That is to say: the rational representation of the concept "myth" must be the "sacred symbol".

According to what has been studied, the sacred symbol, as the rational representation of a concept, will also emerge into the sphere of light as an idea, that is to say,

image and meaning; of course, such an "image" corresponds formally to the sacred symbol and, like every symbol, its substantial complexion will be constituted by the psychic energy with all its notes. The active potency of the concept-myth determines the direction of the energy of the emerging symbol by its reference to itself; the sacred symbol has, thus, "first intention", but how is this reference to itself of the concept-myth composed, that is to say, to what case, of those studied in the eighth commentary of article F', does the emergence of the sacred symbol respond? Answer: The case is undoubtedly (c), the one in which the reference to itself is composed of an affective reference, IRRATIONAL, of great magnitude and of a weak rational reference; in this case, the symbol leans towards the affective sphere, towards the heart, towards the irrational subject. But what is interesting here is to understand why the sacred symbol emerges according to case (c). And the reason is the following: reason, in interpreting the design of an external entity, for example a fish, refers with respect to itself the potency of the schema of the fish; the components of this reference are: fixed and characteristic of each schema, since they depend on the impression with which the entities affect the rational and affective spheres when they are known; but, notwithstanding that FOR ALL THE SCHEME there is a reference to itself in function of the FIXED rational and affective references, the components of the reference to itself MAY VARY WITH EACH CONCEPT OF THE SCHEME; the degree of such variation is in direct relation to the evolution of the translating faculty of the cultural subject: the variation occurs EVERY TIME THE SUBJECT NOTES A CONCEPT IN AN UNHABITUAL OR SIMPLY UNKNOWN LANGUAGE; the law is: THE MORE UNKNOWN THE CONTEXTUAL LANGUAGE IN WHICH A CONCEPT IS NOTED, THE GREATER THE MAGNITUDE OF THE IRRATIONAL, AFFECTIVE REFERENCE THAT INFLUENCES THE
DIRECTION OF THE EMERGING HOMOLOGOUS SYMBOL; on the contrary, when the language is habitual, references (3) and (4) are balanced and compose a reference to itself of case (a), capable of directing the energy of the emerging symbol directly to the sphere of light.

The myth, because it is noted in the contextual language of a plane of maximum obliquity, causes an affective reference of great magnitude that inclines, as we have seen, the sacred symbol towards the affective sphere and the irrational subject. When we study the autonomous behavior of the myth, in the next article, the importance of the fact that the sacred symbol belongs to case (c) will become evident.

In what follows, we start from the hypothesis that the sacred symbol emerges in the sphere of light and presents itself to the conscious subject. The term of this emergence is the fantasy, to which the sacred symbol is superimposed, in the same way that any conscious symbol or representation does in order to respond to the cognitive flexion of the conscious subject.

Let us now return to the point of view of the conscious subject and make a summary of what has happened so far. At first the subject directly perceives the fantasy of the winged fish; the flexions he makes to understand it provoke the reaction of reason and its response leads the cultural subject to notice the concept of the real fish and to produce its rational representation; almost instantaneously the image of the real fish emerges and superimposes itself on the fantasy; the conscious subject then notices that the fantasy IS a fish, but, simultaneously, senses that the description is incomplete; by keeping his reflective attention directed to the fantasy, with the aim of understanding the arms and wings, which still lack (rational) meaning, the conscious subject "forces" the cultural subject to delve deeper into the concept-cut of the real fish; thus a flow of

images of the real fish that, in procession, are superimposed on the fantasy and cause, to the conscious subject, the perception that the fantasy is becoming more and more significant. This is the point we had agreed upon.

Let us observe that this greater meaning that the conscious subject perceives in the phantasy, at every instant, implies a denotation of the real fish that is less and less, and more and more approximate to the winged fish. However, up to this point, the phenomenon does not differ in any way from the rational masking of phantasies that we studied in the second commentary of the previous article.

Of course, when the situation changes radically is the moment when the sacred symbol emerges in the sphere of light: THEN THE FANTASY STOPS INTERVENING IN THE PHENOMENON AND IS DEFINITELY ABSENT FROM THE PLANE
OBJECTIVE: Why? Answer: Because the masking by a sacred symbol is energetically insurmountable for any ideal object. Now, every conscious representation, even that which masks a fantasy, tries to unfold in a process the potency of its archetypal symbols, a process which, as we have seen, alienates the attention of the conscious subject and tests his volitional strength: THE SACRED SYMBOL, LIKE EVERY REPRESENTATION MASKING A FANTASY, INITIATES AN AUTONOMOUS ENTELEQUIAL PROCESS IN THE INSTANT.
ITSELF THAT BURSTS INTO THE SPHERE OF LIGHT. But there is a difference between the two processes, an essential and dangerous difference: while every representation is referred to itself, to the scheme of itself, that is, to the sphere of consciousness, the sacred symbol presents itself in the sphere of light REFERRED TO THE CONSCIOUS SUBJECT; this happens because the sacred symbol is mounted, from the outset, on a fantasy, on an ideal object essentially sustained by the subject. This will be better understood if we remember that every phantasy represents objects, or objective situations, IRREAL, without existence in the external world; such unreal objects, "objects of the phantasy" or "phantasms," can only exist in the mind as products of the conscious subject. The conscious subject sustains the existence of the phantasy, however evidently unreal its content may be, and therefore the sacred symbol, which is superimposed upon it, which receives its foundation from it, is also essentially propped up by the conscious subject, referred to it.

The aforementioned difference is clear: every conscious representation, by its first intention, is referred to itself; fantasies, on the other hand, have no first intention, they are products of the conscious subject, "CREATIONS", and are sustained by it; the sacred symbol, whose emergence had as its origin the apperception of a fantasy, manifests itself before the conscious subject, IN SUBSTITUTION OF THE FANTASY, as an object of apperception; consequently: sustained by it and referred to it. This referential difference, which we have tried to clarify, implies an effect diametrically opposed to that caused by entelechial processes. If the ideal object is a representation, referred to itself, ITS PROCESS WILL DEVELOP IN FRONT OF THE SUBJECT, AS A SPECTACLE; and the conscious subject, as a spectator, will be able to ATTEND or not to such a spectacle: if he wishes to know, he will pay attention to the process, but his volitional energy will allow him to interrupt it by withdrawing his attention, removing it from the present. On the contrary, he will try to unfold his process upon it, INVOLVING IT AS AUTHOR AND NOT AS MERE SPECTATOR.

Naturally, a sacred symbol can also be volitionally dominated by the conscious subject; but such a possibility is indeed remote for the pasu and only a

The relationship that is established between a sacred symbol and the conscious subject of the virya, or "I", is called DRAMATIC TENSION and will be the subject of an in-depth study in Part Two. But here we are considering the pasu: an exemplary type of highly evolved pasu whose behavior and psychic constitution will later allow us to understand the double nature of the virya, that is to say, IT WILL ALLOW US TO DISCOVER, IN THE MORTAL MICROCOSM, THE IMMORTAL SOUL AND, CAUTIVE IN THE BREAST OF THE
IMMORTAL SOUL, THE ETERNAL SPIRIT. That is why, in this and the next article, we will assume that the conscious subject of the pasu DOES NOT succeed in dominating the sacred symbol.

What happens then? To show it more graphically, we can say that the conscious subject, who was in full apperception of the fantasy, suddenly finds that the image has "come to life" and has become independent of his will. That is to say: the symbol, which represents the myth, becomes its active personification; it threatens to unfold and phagocytize the subject; and the subject, who does not notice the transition between fantasy and myth, experiences the eternal situation of the creator whose work escapes his control and becomes individualized. A similar situation has been projected in a thousand literary works, from the "masters" who enlighten and shape the minds of disciples (their "works"), who then become independent and betray the masters, to those primitive Gods whose creatures, be they little clay men or angels, reveal themselves and try to dispute power. But, in truth, stripping the phenomenon of all MYTHICAL ARGUMENT, that is to say, of the cultural crusts, it can be seen that the creature-creator opposition has its origin in the dramatic tension between the sacred symbol and the conscious subject.

A phantasy, an unreal object whose existence depends on the will of the subject, becomes autonomous in an instant and dangerously threatens to take over the will of the subject: what has actually happened: that the conscious subject DOES NOT NOTICE THE SUBSTITUTION OF THE PHANTASY BY THE MYTH and believes he is witnessing the same phenomenon in its processual continuity. But the phantasy, the object produced by the conscious subject, has effectively ceased to intervene in the phenomenon from the instant the sacred symbol emerged in the sphere of light. And it turns out, in the end, that the subject is the victim of a deception: he is not the creator, much less the creator of the monster that is trying to devour him. The counterfeit, as we have seen, has been effected by the sacred symbol; if there is a culprit of the deception, he is undoubtedly here, BEHIND THE SACRED SYMBOL. But what is a sacred symbol: NOT ONLY "THE REPRESENTATION OF THE MYTH" BUT THE END OF A PROCESSION OF FORMS WHICH BEGAN IN THE UNIVERSAL ARCHETYPE, "WHICH IS, AS WE KNOW, SUPPORTED BY THE WILL OF THE
DEMIURGE". Here is the culprit BEHIND the sacred symbol: myth or archetypal symbol, inverted archetype, demiurgic design, universal archetypes, Demiurge The One. At the beginning of the archetypal series, encouraging the unfolding of the sacred symbol, is the Demiurge: why? What for? Answer: THE DEMIURG HAS FORECAST, IN HIS PLAN, THE ACTIVITY THAT THE SACRED SYMBOLS WILL HAVE TO DEVELOP IN THE MICROCOSM AND IT IS HIS INTEREST THAT SUCH SYMBOLS
MANIFEST THEMSELVES TO THE CONSCIOUS SUBJECT. Of course, this answer can only mean one thing: THE SACRED SYMBOLS MUST CONTRIBUTE TO CONCRETE THE MICROCOSMIC OBJECTIVE OF THE PURPOSE. How? By granting
to the conscious subject the possibility OF OVERCOMING THE CRISIS. The possibility of using the sacred symbol as a metaphysical bridge over the abyss of the crisis will also be discussed in the next article.

The important thing now is to understand that the sacred symbols, from the moment of their emergence, transcend the physical plane of the microcosm and PARTICIPATE IN THE METAPHYSICAL PLANE OF THE MACROCOSM. (This is why the symbols
The sacred symbols are the only valid metaphysical signs, the true foundations of all Metaphysics; conversely, the title of "Metaphysics" must be denied to any science whose object is not the knowledge of the sacred symbols; and, finally, the highest Metaphysics is the Hyperborean Gnosis, because the sacred symbols constitute for it the main objective of its inquiry). This "metaphysical participation" means that the sacred symbol represents both the myth, or archetypal symbol, structured in the scheme of the microcosm and a psychoid Archetype of the macrocosm: its "truth" is a transcendent truth. But why is such transcendence only possible WHEN THE SACRED SYMBOL EMERGES, that is, when it becomes conscious, and not before? Answer: Because only then, when "there is a sacred symbol," "representation of a myth," is it the case that an archetypal symbol, situated at the beginning of the formative scale of the design, is ENERGETICALLY ACTIVATED SEPARATELY: in actualizing the sacred symbol a link in the chain is unhooked; but such a link can only exist separately if it PARTICIPATES in and is sustained by a universal Archetype. We have seen that the myth can phagocytize the cultural subject as long as it is in its schematic context and as long as the subject manifests volitional weakness; but if the subject withdraws into its habitual context the myth means nothing; the subject might even ignore all his life, and this is most common, the existence of structured myths. But, if a myth is represented out of its context, this is equivalent to separating the first link of an evolutionary chain that goes from the universal archetype to the entity, that is to say, it is equivalent to updating in the microcosm a universal archetype at the first moment of its evolutionary unfolding. So that the symbol
sacred, by emerging from the sphere of light and substituting fantasy as the object of apperception of the conscious subject, IS PUTTING THE CONSCIOUS SUBJECT NOT IN MERE CONTACT WITH THE SCHEMATIC MYTH BUT WITH AN ARCHITECTURE.
It is true then that every sacred symbol, whatever its sign, from the complex Olympian Zeus to the abstract cross, represents the God of the Universe, the One, the cosmic Demiurge: the sacred symbol, in a metaphysical background to be transcended, participates, or is the revealed manifestation, of the Will of the One.

The Will of the Demiurge, present behind the sacred symbols, explains why his appearance before the conscious subject never causes a madness of the type described as the "first phenomenon". Here, on the contrary of a formal regression to the primitive world of myth, there is the "danger" of becoming "God's representative on Earth", prophet, divine envoy, social reformer, hero, man of destiny, etc.; that is to say, there is the danger that the soul subject identifies with a collective function and ceases to evolve as an individual. Such is the "danger" that THE CONSCIOUS SUBJECT runs if it is phagocytized by the sacred symbol; but in this case it is a "legal" madness, necessary for the micro and microcosmic objectives of the purpose of the pasu. This will be demonstrated in the Second Part, although it is convenient to anticipate that for the virya, whose declared interest consists in liberating his Hyperborean Spirit, there is no greater danger than the identification of the subject with a collective myth: IN HIS CASE it really implies some kind of mental disorder, from the dissolution of the conscious subject to its schizophrenic fragmentation.

We cannot finish this article without mentioning the pasu of our example. His fantasy of the winged fish suddenly became an autonomous fish god; from that moment on, he became an autonomous fish god.

In fact, the attitude of the pasu will be typical: either he will identify himself with the myth and will become, for the community, its living representative, or he will worship it, without identifying himself completely, and will become its prophet. In the latter case he will REVEAL to the community the sacred symbol of the fish-god EXPRESSING ITS SIGN; and, to the extent that the members of the community introject the sign and access the sacred symbol, in contact with the myth, the myth will reign not inside but outside, as Myth, that is, as psychoid Archetype. Of course, by worshipping the Myth, the fish God, Dagon, the community worships in reality the Demiurge, the One God, fulfilling its macrocosmic purpose.

I - Supplementary comments on myth and sacred symbol .

First - Autonomous behavior of the myth.

When the affective reference of a sacred symbol is of very great magnitude, case (c), it determines the reference to itself to deviate from the threshold of consciousness and to go to the affective sphere. Then the symbol does not emerge in the sphere of light, in front of the conscious subject, as it has been supposed in the previous article, and two cases can occur: that the sacred symbol leaves the sphere of shadow and penetrates the affective sphere, or that it remains in the sphere of shadow. Let us look at both cases.

1st case: on entering the affective sphere, the sacred symbol is "oriented" towards the heart, where it is integrated into the affective scheme existing there; consequently, the symbol becomes the domain of the affective subject, which is absolutely irrational. The evolutionary soul subject - in any of its structural manifestations, "reason", "cultural", "conscious" - will always be impotent to operate on a symbol located in the heart, and even more so if the irrational subject has identified with it. The pasu thus experiences a kind of irrational dependence TOWARDS THE ESSENCE of the sacred symbol, that is, towards what it represents and expresses.

This case constitutes one of the Principles of Psychosocial Strategy and, as such, has been widely exploited by the Synarchy of all times to exercise a control BY THE HEART of the masses: the great organized religions, for example, make use of this Principle to dominate, by means of sacred CORDIAL symbols, consistent with the macrocosmic objective, their parishioners; and these respond irrationally, BUT IN A STRATEGICALLY FORESEEABLE MANNER.

Apart from the general dependence on sacred symbols, political, religious, etc., the first case also explains important particular situations. For example, the vulgar infatuation of the pasu, not to be confused with the A-mort of the Siddhas and viryas, has its origin in a sacred symbol, that of the archetypal woman, the "anima" of C. G. Jung, which has been installed in the heart and vitalized with the energy of the irrational subject. The "falling in love" occurs when the pasu unconsciously projects, on a certain woman, the symbol of the anima and then recognizes it, introjects it, identified with the woman of flesh: the pasu believes, thus, to have discovered the ideal woman materialized. A classic phenomenon occurs then: the evolutionary soul subject is efficient to act rationally in every situation except those in which the beloved of flesh intervenes; in this last case, in front of the beloved woman, the volitional enervation of the evolutionary soul subject takes place and the conduct of the pasu becomes governed by the irrational determinations of the heart.

2nd case: If the sacred symbol remains in the sphere of shadow, that is, in the unconscious, AS AN AUTONOMOUS REPRESENTATIVE OF A MYTH, this can only occur because it has been sustained by AN IRRATIONAL SUBJECT, be it that of the heart or any other. The case must be considered as if the soul, in addition to the evolving soul-subject, manifested IN THE SACRED SYMBOL and animated it individually. Let us remember that something similar happens with the chakras, which are also very complex symbols where the soul manifests itself in a plurality of irrational subjects: the difference lies in the fact that the chakras form the astral structure of the microcosm, that is to say, they are linked, interlinked, and the sacred symbols, on the contrary, have relative autonomy in the sphere of consciousness.

Naturally, a sacred symbol in the shadow sphere, animated by an irrational subject, can only be a source of psychic, volitional, psychic disturbances, etc.: it is beyond the cultural subject, who is "blind" to images, does not possess the faculty of imagining, but beyond the conscious subject because it remains hidden in the shadow sphere as a "living myth", as a true inner demon, even if it is only the autonomous representation of a myth. Always lying in wait for the evolving soul subject, it will try to dominate him and take control of the microcosm; and there will be no way to prevent it because its behavior will be absolutely irrational: it will emerge in dreams or in vigil, or it will unconsciously obsess the subject, but in all cases it will cause some degree of neurosis. Let us say, finally, that many irrationally animated sacred symbols, such as those in the 2nd case, are often reduced by psychoanalysis.

Second - Energetic study of the emergence of the sacred symbol .

Let us now consider the case in which the sacred symbol actually emerges before the conscious subject, in a manner similar to the symbol **I'** in figure 21. In a similar BUT NOT EQUAL manner, because every sacred symbol is characterized by a quality that the homologous symbols of habitual concepts, such as **I'**, do not possess. And that quality is the following: THE LEVEL OF ENERGETIC STABILIZATION **(Ψ1)** OF EVERY SACRED SYMBOL IS THE ONE THAT CORRESPONDS TO THE MAXIMUM ENERGY **(E max.).**

For this explanation we refer to what was said in the thirteenth commentary of the article "F". There it was seen that every symbol that crosses the threshold of consciousness makes an "energetic transition" between a minimum level **(E min.)** and a maximum level **(E max.)**: at the exact level of the threshold of consciousness **(Ψ)** the energy is zero. Well, the maximum level of energy is THE CLOSEST TO THE THRESHOLD OF CONSCIOUSNESS and at that level, slightly above **(Ψ)**, EVERY SACRED SYMBOL IS LOCATED. In order to visualize the phenomenon, let us remember that the threshold of consciousness is analogous to a liquid surface, such as a lake or the sea: the maximum energy with which a sacred symbol manifests itself in the sphere of light is equivalent, not to a flying fish that emerges and gains a certain height and then submerges again, an analogy that reaches every NON-SACRED symbol or conscious representation, but rather TO SOMETHING FLOATING, TO A WOOD, for example, whose form has suddenly become evident, before our sight, standing out sharply on a liquid surface.

Let us recall that the transit of a symbol is composed of "emergence", up to **(Ψ1)**, and "process", starting from Ψ: at **(Ψ1)** the emergence concludes and the entelechial process begins. For this reason the analogical figure for the sacred symbol, AT THE LEVEL OF ENERGETIC STABILITY (Ψ1), corresponds to "something that floats", that is, to a "static" example; in Part Two we shall see that to the "Process" of the sacred symbol corresponds the analogical figure of an inflating balloon, that is, a dynamic example.

The important thing is to understand that when the sacred symbol emerges with maximum energy it DOES NOT POSSESS ACTIVE POWER, that is to say, IT IS ALL ACT, "ACTUS PURUS",
LIKE A GOD. For this reason, when it bursts forth with great clarity before the vision of the conscious subject, its light ends up being blinding and irresistible. And the perplexity that such an appearance causes in the subject is used by the myth to initiate its entelechial process; but this phase of the phenomenon will be studied in Part Two.

In the previous article we considered, as an example, the case in which a sacred symbol emerges SPONTANEOUSLY as an effect of the apperception of a certain phantasy. We saw there that the symbol initially superimposes itself on the phantasy and then definitively replaces it in the objectivity of the conscious subject. But now we know that every sacred symbol manifests itself in the sphere of light with maximum energy, barely emerging from the threshold of consciousness, and we ask ourselves how does this superimposition occur if, for example, the symbol **I'** of the fantasy is on a different energetic level than that of the sacred symbol? Answer: the fantasy moved towards the sacred symbol until it became confused with it; for this it receives energy FROM THE SACRED SYMBOL, who behaves, FOR THE SYMBOL, as an effective dominant subject. However, the conscious subject never manages to notice such a displacement because it occurs IN FRONT OF HIS HORIZON OF VISION. To explain it analogically, let us suppose that, while we are observing a child, the clouds part and the sun rises JUST BEHIND HIM, so that we perceive only a violent glow that blinds us and then we can no longer distinguish his figure. Well then: it will be useless for the child to swear to us that, DURING THE PHENOMENON, HE WENT BACK SEVERAL STEPS; we will not have noticed it, CONFUSED AS HE WAS, the child with the sun. In a similar way, the fantasy RETREATS in front of the eidetic vision of the subject until it becomes confused with the sacred symbol, producing the illusion that it is itself that will suddenly become luminous and animated.

J - Sacred Symbol and Hyperborean Metaphysics .

"Metaphysics" is the science whose object of knowledge is THE BEING OF THE ENTITY. If we remember that in the section on Finality and Suprafinality it was stated that, in every physical, external entity, there is a BEING-IN-SELF, or universal Archetype, and a BEING-FOR-MAN or design, we will understand the acceptability of the denomination "Metaphysics" with which we qualify this First Part, since the "design" constitutes its most important object of study. However, the Hyperborean Wisdom gives the word "Metaphysics" a more specific and transcendent meaning than the mere study of the demiurgic design, although the latter task is what the traditional Metaphysics has been effectively carrying out.

To avoid confusion, we will define HYPERBORN METAPHYSICS as THAT SCIENCE WHOSE OBJECT OF KNOWLEDGE IS SYMBOLS.
SACRED; consequently: EVERY SACRED SYMBOL IS THE REPRESENTATION OF A METAPHYSICAL TRUTH. However, the definition will not be complete if we do not point out its main condition: ONLY THE SACRED SYMBOLS THAT EMERGE THROUGH THE THRESHOLD OF CONSCIOUSNESS AND ARE FACING THE CONSCIOUS SUBJECT, case (a), ARE CONSIDERED "METAPHYSICAL OBJECTS". As soon as one
If you meditate on this condition, you will find that it makes the Hyperborean Metaphysics A SCIENCE PROPER TO THE SPHERE OF LIGHT, that is, A SCIENCE OF THE SPHERE OF LIGHT.
OF CONSCIOUSNESS. But let there be no mistake: the fact that such a science is

"proper" to the sphere of light does not imply that its sphere of observation is exclusively the sphere of light; we did not say "its object of knowledge is the sphere of light" but "its object of knowledge is the sacred symbols THAT EMERGE IN THE SPHERE OF LIGHT. What is the difference? that, as was said in article "H", a sacred symbol is "not only the representation of the myth, but the end of a procession of forms that starts in the universal Archetype, which is, as we know, sustained by the Will of the Demiurge". That is to say: that a sacred symbol, having been separated from the structure of the design, ACTIVELY PARTICIPATES IN A UNIVERSAL ARCHETYPE. The Hyperborean Metaphysics, then, is a science "proper to the sphere of light" but whose object of knowledge, the sacred symbol, makes possible the transcendence of the microcosm because it extends its scope of observation to the archetypal plane of the macrocosm. Of course, Hyperborean Metaphysics can only be practiced by viryas and Siddhas since nothing like the knowledge of the universal Archetypes is permitted to the pasu. If here we have advanced its definition, before studying what a virya and a Siddha are, it is because it is convenient for us to give the explanation as a corollary of the previous articles on the myth and the sacred symbol. In truth, it is only in Part Two that the Hyperborean Metaphysics of the sacred symbol will be expounded and applied.

But, if the pasu is forbidden the possibility of transcending the sacred symbols Why has the Demiurge foreseen its emergence? Answer: for an operative reason. It is the Demiurge, through the universal Archetypes, who proposes to OPERATE ON THE PASU at CERTAIN MOMENTS IN ITS HISTORY; and such an operation is possible because the universal Archetypes manifest themselves in the sacred symbols and the latter participate in the former. Here are the operative possibilities: the sacred symbol has emerged as a representation of a myth, as an effect of the rationalization of a fantasy; or it has been TEACHED by a cultural instructor and the pasu has LEARNED it: the cultural subject has taken it as a sensitive impression and the conscious subject has perceived it as a conscious representation, that is, as a sacred symbol emerging in the sphere of light; or, also, the sacred symbol MAY HAVE ARISEN FROM THE SUPERSTRUCTURE OF THE EXTERNAL CULTURAL FACT AND HAVE BEEN CAPTURED AS "DISCOVERY"; etc. In any case, regardless of the way in which the sacred symbol has come to be known by the pasu, what is effective is that, by "appearing" in the sphere of light, it will unfailingly participate in a psychoid Archetype that will exert its action on the subject. Now, what are those "determined moments" in the history of the pasu in which the sacred symbols emerge that allow the operation of the psychoid Archetypes, that is, during which the will of the subject is dominated by a transcendent will, by a collective pattern of conduct? Answer: such "moments" proper to the history of the pasu (but which are not alien to the history of his sociocultural community, since there is a certain parallelism between the cultural structure and the superstructures of cultural facts, which will be studied in Part Two), ARE MOMENTS OF CRISIS. Sacred symbols have the function of bridging the crisis, RELEVING THE EVOLUTIONARY ANIMIC SUBJECT, THE SOUL, FOR AN INSTANT OR FOR A LONGER TIME, OF MICROCOSM CONTROL: but this occurs, naturally, when the subject lacks the will to impose himself on the entelechial process of the sacred symbol; precisely, the "moments of crisis" are those in which the psychic subject is weakened, perhaps in despair, feeling that he is sinking irremediably into the darkness of an insurmountable situation.

We can define crisis as THE IMPOSSIBILITY OF THE ANIMIC EVOLUTIONARY SUBJECT TO RATIONALLY REDUCE A CONCRETE SITUATION. With
In terms of structural analogy, and considering that such an irreducible concrete situation is equivalent to an entity that traumatically impresses the sensory sphere, the crisis occurs when the design is schematized in an extreme case (c), that is, when the affective reference is of very great magnitude. In such a case, the reference to itself, with which the active power directs the representation when the schema is experienced by the cultural subject, will be intensely emotional, irrational, oriented towards the heart. As a consequence, the representation of the traumatic entity, that is to say, of the concrete situation, EMERGES VERY FAR FROM THE CONSCIOUS SUBJECT (because of its inclination (c) in the sphere of shadow), which is perceived by the latter as NOT CLEAR; OR IT DOES NOT EMERGES AT ALL AND IS DIRECTLY DIRECTED TO THE AFFECTIVE SPHERE AND FROM THERE TO THE HEART. It is then when THE CONSCIOUS SUBJECT APPEALS TO ITS FACULTY OF IMAGINATION TO FIND THE ANSWER THAT REASON REFUSES IT.

But it is one thing to imagine, without any imposition, and another to SUPPLY WITH IMAGINATION THE INCOMPRENSIBLE, forced by the concrete circumstance, by the "pressure of the entity". Just as light does not emerge from darkness, neither can a disturbed subject produce an enlightening image: what happens is that, in front of the conscious subject, a fantasy emerges that is as incomprehensible as the concept of the traumatic entity whose representation was diverted towards the heart. And it is this senseless fantasy, when it is noticed by the conscious subject, that is, when it is rationalized, that finally triggers the phenomenon of the myth and the sacred symbol that we described in the article "H", giving as an example the image of the winged fish. Of course, if, instead of his imagination, the pasu turns to a priest who tells him to meditate on this or that symbol or to pray to a Deity, or resorts to any other similar procedure that has as its term "the conscious subject in front of the sacred symbol", the result will be the same: a psychoid Archetype will try to phagocytize the conscious subject and take control of the microcosm.

In synthesis, the crisis is the effect that an unreasonable or directly irrational situation produces in the conscious subject; HE THEN PERCEIVES THAT THE CONTINUITY OF HIS HISTORY IS BROKEN, THAT IS TO SAY, THAT THE THREAD OF CONSCIOUSNESS, OF THE SPHERE OF CONSCIOUSNESS THREATENS TO BE FRACTURED.
CONSCIOUSNESS. But the schema of the self, the sphere of consciousness, cannot be broken without entailing madness or death: in any case there is the dissolution of consciousness, the return to the fetal state. To bridge the abyss of the crisis, to unite the shores of history and allow the continuity of the historical subject, there are the sacred symbols: they participate in the psychoid archetypes and these manifest themselves before the subject in crisis; they phagocytize it, supplant it, and sustain the microcosm for the necessary time; and sometimes, when History requires it, permanently.

The sacred symbols thus help to fulfill the objective of the pasu's purpose. The macrocosmic objective requires the pasu to develop the historical subject, which can only occur if, together, the sphere of consciousness, the history of the microcosm consisting of its permanent rationalization, is developed: BUT HISTORY CANNOT BE INTERRUPTED, IT MUST BE "CONTINUOUS" BECAUSE IT IS A CORRELATE OF THE "CONTINUOUS SIGNIFICATION" THAT GROUNDS RATIONAL THINKING. From
It is here that every fissure provoked by the crisis in the historical continuity of the microcosm is attenuated, softened, by the sacred symbol, that is, transformed into a mere turning point. The macrocosmic objective, on the other hand, calls for the formation of a

culture that preserves the meaning placed in the entities; that is why the pasu evolves in socio-cultural communities that develop along the lines of a History. The crisis, then, can also be collective: an abyss, a fatal limit, sensed by all at once. As in consciousness, here too a definitive rupture cannot occur without implying fragmentation or social dissolution; naturally, this can only occur when the members of the community are volitionally impotent to turn the course of History and are collectively heading for disaster. But in that case, when the present moment seems to present no continuity with the historical thread of a people, when neither looking back nor looking forward represents any orientation and only the reality of the abyss that opens at the feet seems to exist, in that case only the power of a psychoid Archetype, of a Myth, will be able to build the saving bridge: a leader, a priest, a prophet, a religion, a collective goal of any kind, etc., are different forms of the miracle. And all these forms are nothing but manifestations of the psychoid Archetype: for the leader, the priest, the prophet, the prophet, the legislator, the king, or any collective goal, are nothing but sacred symbols personified or codified in a habitual language, sacred symbols that actively participate in the Myth and that make it possible for the Myth to collectively take possession of the community, to take control and direct the course of History.

Sometimes, in moments of social crisis, TWO OR MORE psychoid Archetypes present themselves as saviors, generating antagonistic groups within the same community or between culturally differentiated communities: thus, it is not difficult for there to be effective struggle for the predominance of a leader, a religion, a goal, etc. But this is not abnormal within the planes of the Demiurge and, on the contrary, it is part of his game. Because, pay attention to this principle: IN THE PASUAN COMMUNITIES, WAR IS THE WAY THE ARCHITIPES RESOLVE THEIR CONFLICT. This "war",
It certainly has nothing to do with the essential war for the liberation of the Spirit waged by viryas and Siddhas against the synarchic hosts of the Demiurge and his representatives of the "chosen race".

In conclusion, it is worth noting that sacred symbols NEVER LEAVE THEIR OPERATIONAL FUNCTION IN CONSCIENCE OR IN HISTORY.
SOCIO-CULTURAL OF THE PASU: the conscious subject, if he is volitionally weak, if he is "abyssed" by the crisis, WILL ALWAYS BE FAGOCATED BY THE SACRED SYMBOL, that is, THE PASU WILL ALWAYS BE IDENTIFIED WITH THE MYTH. For the
On the contrary, as will be studied in Part Two, the enchainment of the Hyperborean Spirit in the pasu alters this behavior, so that the virya, for example, has the possibility of avoiding the dominion of the Myth, and even of inverting the meaning of the symbol and using it as an "object of knowledge". But what can be "known" by means of a sacred symbol, of the representation of a myth? Answer: the archetypal plane of the macrocosm, which constitutes, as long as it is accessible to the inquiry of the subject, THE METAPHYSICAL ORB BY EXCELLENCE.

In fact, the sacred symbol, which we previously defined as analogous to "something that floats", is in reality similar to an ICEBERG, of which the conscious subject initially perceives only one eighth of its volume, the remaining seven eighths being submerged in the sphere of shadow and, by participation, projecting itself to the archetypal plane, to the metaphysical sky. Hyperborean Metaphysics, which we defined at the beginning of this article, is the science that studies how to operate with the sacred symbols without being phagocytized by them. In Part Two, we will have frequent recourse to the

concepts of the Hyperborean Metaphysics: it will be there when it will become clear what should be understood by "metaphysical truth", of which, we said, the sacred symbol is its representation.

CONSCIOUSNESS: TIME TRANSVERSAL

A - The ontic autonomy of the current microcosm .

The previous section, "Functioning of the sphere of pasu consciousness", cannot be complete without including a study of immanent time. However, due to its capital importance for the understanding of the spiritual enchainment, we have preferred to deal with this subject separately. Logically, it will be necessary to refer here to many previous articles and explanations, since "time", which we will study last for reasons of methodology, constitutes in reality the foundation of consciousness, that is to say, the basis on which much of what we have already seen rests.

Let us begin, then, with the beginning, that is, with the work of the Demiurge. The pleasure of the Demiurge, the "Good", consists in the permanent meaningful discovery of his work; for this purpose he has designated, together with the entelechial finality of entities, a suprafinality destined to provide the meaningful discovery. But who is to make such a discovery, towards whom does the suprafinality point? Answer: Towards an autonomous entity capable of discovering the design in every entity and of putting, then, the meaning in every entity: that is the purpose of the animal-man or pasu. But this purpose, TO BE an autonomous entity that gives meaning, the pasu has to reach it after a long evolution. In previous articles we have mentioned that the evolutionary process of the pasu would have to culminate with the development of the sphere of consciousness, that is to say, with the construction of a scheme of itself that would act as the seat of the conscious subject. This subject, since it constitutes the highest expression of the evolutionary animic subject, or soul, demands that the scheme of itself be as perfect as possible, that it reflect completely the structure of the microcosm: only when the scheme of itself coincides even in its smallest details with the microcosm, which is equivalent to saying that the conscious subject is capable of "thinking" the microcosm, of thinking itself rationally, will it be possible to attain the ontic autonomy proposed as the finality of the pasu. For the sake of explanatory simplicity we divide the finality into two objectives: to reach the "ontic autonomy" and to be "postor of sense"; we call the first one "microcosmic objective" and the second one "macrocosmic objective".

In studying the microcosmic objective, for the same reasons of simplicity, we have referred exclusively to the culmination of the evolutionary process of the pasu, that is, to the formation of the sphere of consciousness animated by the conscious subject, but, in a more rigorous consideration, we would have to affirm that this objective embraces the entire evolutionary history of the pasu. This will be better seen if we clarify that such "evolutionary history" is the formal development of the evolutionary Plan with which the Manu Archetype unfolds through man: taking the pasu at any point of its evolution, that is, at any formal phase of the evolutionary Plan, the microcosmic objective IS ALWAYS FORWARD IN THE DIRECTION OF EVOLUTION, POINTING TOWARD ENTELEQUY AND, IN EFFECT, TOWARDS ONTIC AUTONOMY.

Having reinstated the essentially evolutionary sense that the microcosmic objective must express, we are going to deal with its ultimate purpose: the ontic autonomy of the microcosm. We know, in fact, that the finality of the pasu is an open possibility to BECOME an autonomous entity, but what happens when such a possibility is realized? What does it mean to BE AN AUTONOMOUS ENTITY? We will give an answer, but it should not be believed that, by the fact of describing an entelechy, we are dealing with something non-existent: on the contrary, there are millions of people who have completed the evolutionary Plan of the pasu and now, calmly, are serving the Synarchy of the Traitor Siddhas, integrating the ranks of the White Hierarchy; such are, for example, the "Masters of Wisdom" who for some centuries have been operating politically in the West coming from Chang Shambala.

It is not necessary to insist too much, since it has already been sufficiently clarified, that the pasu must fulfill a very important mission in the work of the Demiurge. But, to what extent this role, unique among the designated entities, is exceptional, will only become evident if we reflect on the possibility of autonomy implied by the concretion of its entelechial finality. Indeed, any entity that culminates its process, even when it reaches supreme perfection, is nothing other than the expression of the universal Archetypes; these sustain it and manifest themselves in it, fulfilling the Will of the Demiurge. The entities subsist in transcendent time and in it fulfill their process, LIKE EVERYTHING IN THE WORLD IS SUCCESSIVE; while the pasu evolves, while his body is a potential microcosm, IT IS ALSO SUCCESSIVE IN TRANSCENDENT TIME and is permanently sustained by the Manu Archetype. So it does not differ much from the other successive entities. However, this situation changes completely when the pasu concretizes its entelechy and transforms itself into actual microcosm: in such a case it acquires an exceptional, unique characteristic, which essentially differentiates it from all successive entities, that is, it acquires ontic autonomy. This does not mean that the actual microcosm "ceases to be sustained by the Manu Archetype" but that, having attained entelechy, the pasu is the Manu Archetype itself and, from then on, begins to exist as an autonomous entity.

Let us examine briefly how the pasu becomes an autonomous entity. The pasu, like every entity, has been designated by the Demiurge; but, in lower instances of its evolution, only the designs of external entities are revealed to its reason, with which it builds the cultural structure; nevertheless, the day arrives when, with an essential jolt, the intuition of the possibility of ontic autonomy comes: the entity, knower of entities, begins to know itself and from this disturbing revelation arises the fundamental symbol of the sphere of consciousness; a new structure is linked around this first symbol and thus the scheme of itself is formed, the history of the microcosm that must necessarily end up describing its own design; and the evolving animic subject, in animating the scheme of itself as a conscious subject, also successively animates the elements of its own design; the end of this process of self-discovery, theoretical, but which can indeed be reached once in a lifetime or in some lifetime, occurs when the conscious subject is able to think the scheme of itself and the scheme of itself is the interpretation of its own design; at that moment the subject is compenetrated by the whole microcosm AND THIS IS ENLIGHTENED AS CORRESPONDING TO EVERY SYSTEM: the
microcosm becomes the content of a thought, equivalent to a "system experienced by rational thinking", i.e., THE INTEGRAL MICROCOSM IS AN EXPERIENCE OF THE SOUL: in short, the subject perceives a representation that is itself: the microcosm; and the microcosm is then a pure act of consciousness,

a pure paradigmatic perfection, an entelechy of the Manu Archetype, AN AUTONOMOUS ENTITY. Why "autonomous entity"? Answer: because the actual microcosm is PURE CONSCIOUSNESS AND "CONSCIOUSNESS" IS TIME; or, in other words:
CONSCIOUSNESS AND TIME ARE SYNONYMOUS WORDS. It means that the rational reduction of the microcosm by the conscious subject causes in it the existence of an "own time", immanent, independent of the transcendent time of the macrocosm.

Consequently, the ontic autonomy of the actual microcosm is a TEMPORARY AUTONOMY, a concept that we had already advanced in article "C" of the previous paragraph: "the body of the pasu is a potential microcosm; it will be an actual microcosm when it becomes an autonomous entity, that is, WHEN IT IS INDEPENDENT OF ITS SYNCHRONIZATION WITH THE PROCESSES OF THE REMAINING ENTITIES OF THE MACROCOSMOS". Let us remember that, BY REMAINING
in the transcendent time, or Consciousness of the Demiurge, the microcosm has all its internal movements synchronized with the external movements of the macrocosm: "the atomic, biological and psychophysiological clocks of the pasu are synchronized with the cosmic clocks that regulate the movements of the entities according to universal patterns of reason". That is why we said in that article, synthesizing: "the pasu is transformed into an autonomous entity as it fulfills the "microcosmic objective of finality": to construct a scheme of itself, or sphere of consciousness, of such perfection that, when reflected upon by the conscious subject, it completely rationalizes the microcosm. Consciousness, analogously to the Power aspect of the Demiurge, must be able to apply itself, interpenetrate, diffuse, etc., in the microcosm and synchronize its internal movements with its own master clocks, that is, it must be able to desynchronize it from the macrocosm by avoiding participation in transcendent time, it must subtract it from its PERMANENCE in it".

Although it has already been made clear that the ontic autonomy of the microcosm is an essential part of its design, that is to say, it is an effect of the Will of the Demiurge, one could still ask: why does the Demiurge propose in the microcosmic design the possibility of its autonomy? Answer: this question is meaningless because autonomy IS NOT AN END IN ITSELF but a NECESSARY and inevitable consequence of entelechial finality. In other words: temporal autonomy is EFFECT of an END CAUSE which is called "time-consciousness"; evidently, we are referring to the consciousness of entelechy, i.e., consciousness of the microcosm. But the definitive answer is, of course, hermetic: the o n t i c autonomy of the microcosm occurs when it perfectly reflects the macrocosm, when its structures are homologous and analogously vitalized. This means that an actual microcosm can only be so if it perfectly represents the macrocosm, STRUCTURALLY AND ANIMICALLY; that is, ONLY IF THE COMPLEXION OF THE SOUL OF THE PASU, IN ANIMATING THE MICROCOSM, IS ANALLOGICAL TO THE COMPLEXION OF THE DEMIURGO IN ANIMATING THE MACROCOSM. Therefore, if the
Demiurge exhibits a successive "aspect", product of the Breath, whose fluency we call Consciousness-Time or transcendent time of the macrocosm, the pasu has to manifest a similar "aspect" in the microcosm, IF IT IS TO AIM TO CONCRETE ITS ENTELEQUY: and that microcosmic aspect is none other than THE CONSCIOUS SUBJECT IN THE SPHERE OF CONSCIOUSNESS. Thus we see that the "time proper to the microcosm", and, consequently, the "ontic autonomy", IS AN ESSENTIAL CONDITION FOR THE ARCHETIC UPDATING OF THE MICROCOSM.

B - Temporary description of the autonomous entity .

We have seen that an entelechial microcosm is inconceivable without the soul having a perfect formal correspondence with the Demiurge. Thus, in the microcosm, it has

to manifest a consciousness-time aspect, analogous to the Consciousness-Time of the macrocosm: the microcosm, in order to be such, must attain a temporal autonomy, must become independent of the transcendent time of the macrocosm. But how can an entity, which until then remained in transcendent time, place itself outside of it and avoid being swept away by its irresistible flux? Answer: To understand this we must consider the following principle: TRANSCENDENT TIME IS ISOTROPICAL FOR EVERY ENTITY THAT IS PERMANENT OR SUCCESSIVE IN IT, BUT IT IS ANISOTROPICAL FOR EVERY OTHER IMMANENT TIME, IN THE SENSE OF SUCCESSION. The
The first means that every entity, permanent or successive, exists with a phenomenal character IN transcendent time and is determined by it: if it is permanent, it is determined by its duration and if it is successive by its processual development. The second tells us that transcendent time, in spite of being isotropic for every entity, is capable OF COEXISTING WITH OTHER TIME WITHOUT SURPASSING WITH THE SENSE OF ITS PASSING; THAT IS TO SAY, TRANSCENDENT TIME IS ANISOTROPICAL IN THE SUCCESSIVE SENSE OF ALL COEXISTING TIME.

This principle will allow us to answer the previous question: When the microcosm, which is a successive entity in transcendent time, is embraced by the consciousness of its soul, it becomes successive in the direction of a "proper time", that is to say, its happening occurs in the immanent flow of the stream of consciousness: then ontic autonomy necessarily ensues because transcendent time is anisotropic in the direction of immanent time. Naturally, the anisotropy of transcendent time does not imply a defect of the Consciousness of the Demiurge, but constitutes the way in which He allows the coexistence of the actual microcosm and the consummation of its entelechial finality: by obtaining ontic autonomy, by becoming actual microcosm, the pasu PUTS THE MAXIMUM POSSIBLE MEANING INTO THE WORK OF THE DEMIURG. THE COEXISTENT RELATIONSHIP BETWEEN MICROCOSM AND MACROCOSM IS CALLED HARMONY: THE CONSCIOUSNESS OF HARMONY, ON THE PART OF THE LIVING MICROCOSM, CONSTITUTES THE GREATEST POSSIBLE DISCOVERY AND ALSO THE GREATEST POSSIBLE GOOD; IT IS EQUIVALENT TO EXPERIENCING A "SCHEME OF ONESELF".
Evidently, the ultimate aim of the purpose is to impress with the colossal magnitude of the work and to awaken the admiration of the microcosm for its Creator.

Nor should it be believed that, with the anisotropy of transcendent time, by allowing the autonomous coexistence of the actual microcosm, the Demiurge assures the eternity of his creatures. The actual microcosm, as well as other devic complexions that we will not study here, IS IMMORTAL BUT NOT ETERNAL: the pasu can survive physical death, that is, the organic disintegration of the microcosm, transforming it into an autonomous entity; but, even if its physical body is immortal, it will never enjoy the eternity that the Demiurge and the Spirits possess as an essential character. Answer: because the condition of eternity is NON SUCCESSION, and the actual microcosm bases its autonomy, and its immortality, on a "time of its own" which, as time, is essentially successive. On the contrary, eternity does not imply a succession of instants but a single ever-present instant, which, nevertheless, embraces and surpasses successive time. Although it may seem an incredible paradox, it is a tenebrous truth: even when the pasu has conquered the immortality of the physical body, and behaves as an autonomous entity with respect to transcendent time, ITS MICROCOSM WILL HAVE FATAL DISSOLUTION SIMULTANEOUSLY WITH THE
MACROCOSMIC PRALAYA And, after the dissolution of all successive entities, during the night of parabrahman, only The One will exist in eternity. The Hyperborean Spirits

are also eternal, and we will see later how important this character is for the chaining to matter.

Why an autonomous entity, that is, independent of transcendent time, should end its existence at the moment when transcendent time ends, cannot be understood without an adequate description of this time of the macrocosm. However, such a description has only been made in the book "Hyperborean Physics", which will be published separately from the "Fundamentals...". Here, then, we can only mention a few characteristics, since a rigorous explanation requires the use of the ARCHETYPICAL QUANTUM OF ENERGY defined in the "Physics". For example, it is worth noting that transcendent time not only presents the strange quality, already pointed out, of being isotropic for permanent and successive entities and anisotropic for other successive times, but it is also continuous and discontinuous at the same time. This is because real space is essentially composed of archetypal quanta, each of which possesses an "indiscernible point". It follows that, in any portion of space, however small it may be, there is always a coordinateable region, properly spatial, which constitutes the principle of continuous extension, and an "indiscernible point", not boundable, properly temporal, which is the same point that could be located anywhere in the Universe: this indiscernible point constitutes the beginning and the end of transcendent time. Every entity located in space exists in transcendent time because it happens in it, but it does not exist in the indiscernible point it possesses in its bosom because such a point is common to all entities existing in any region of space: the indiscernible point is called; also, THE EYE OF ABRAXES. Thus, every successive entity, for example, IS AND IS NOT at every moment of its happening: but its being is successive and its non-being is permanent. The end of every entity, of the particular entity and of the universal entity, is present in every instant of transcendent time: and not even autonomous or immortal entities, such as the actual microcosm of the pasu, escape from this finality. That is why it is said that the mere perception of the successive or phenomenal aspect of entities constitutes an ILLUSION, since their end, the nothingness that will reach at the conclusion of successive time, which is equal to the initial nothingness, prior to successive time, is always present in the entities, exposed to the acute gaze.

As we see, THE ESSENCE OF CONSCIOUSNESS IS TIME: transcendent time manifests the macro-consciousness of the One; immanent time expresses the consciousness of the microcosm. If immanent time exists, if the pasu has developed a conscious subject in the sphere of consciousness, then transcendent time will be anisotropic in that direction and the microcosm can become an autonomous entity. Immanent time will thus be an "own time" of the microcosm, which, necessarily, will have an INTERNAL character, since outside the microcosm transcendent time takes place.

The actual microcosm subsists in its own immanent time, whose flow springs from the conscious subject in a succession of instants that is lost in the interiority of the entity, in a direction not furrowed by transcendent time. Due to this autonomy FROM WITHIN THE INTERIOR OF THE ENTITY, which the actual microcosm attains with respect to transcendent time, IT IS ALSO INDEPENDENT FROM SPACE, acquiring the freedom to locate itself anywhere without being conditioned by transcendent time. In short; the entelechy of the pasu, the actual microcosm, all consciousness, all immanent time, is independent of the time and space of the macrocosm: such is the degree of freedom that ONTIC AUTONOMY implies. It should be noted that, in an autonomous entity, immanent time must progress indefinitely in the interiority of the microcosm, in the direction of its passing, without any relation to transcendent time,

outside, of the macrocosm. Therefore, WHEN THE CURRENT MICROCOSM ACTS VOLUNTARILY ON THE MACROCOSM, IT IS THE MOMENT WHEN THE MACROCOSM ACQUIRES MAXIMUM MEANING, thus fulfilling the objective of its purpose. This is the case, for example, of the Masters of Wisdom of the White Hierarchy, who periodically act in the world with their entelechial bodies in what they call: "missions to promote the development of the Cosmic Plans".

C - The double temporality of the potential microcosm .

We have already clarified that the "ontic autonomy" that characterizes an actual microcosm is fundamentally a "temporal" autonomy, the product of a high degree of consciousness. But "our purpose is to show the psychic structure of the pasu at the moment prior to the spiritual enchainment", as we stated in the first paragraphs. At that specific "moment" of its history, the pasu, of course, was not "actual microcosm" but POTENTIAL, although its evolution pointed towards such entelechy. And, as a "potential microcosm", notwithstanding its manifest lack of development, the pasu had built an incipient sphere of consciousness (figure 11b) animated by the corresponding "conscious subject".

In temporal terms the difference between actual and potential microcosms is the following: in the actual microcosm the conscious subject has been able to think itself, has "lived" the scheme of itself, and, by subsisting in a "time of its own", has become an autonomous entity; in the potential microcosm the conscious subject is located on an incomplete scheme of itself and, therefore, is only immanent to the sphere of consciousness; in other words, in the potential microcosm the conscious subject is located on an incomplete scheme of itself and, therefore, is only immanent to the sphere of consciousness; in other words, the "time of its own", which is essential to the conscious subject, is only immanent to the sphere of consciousness; outside it the conscious subject is incapable of encompassing other structures of the microcosm: "proper time," which is essential to the conscious subject, is only immanent to the sphere of consciousness; outside of it the conscious subject is incapable of embracing other structures of the microcosm. But, that which remains outside the consciousness of the subject, that is, outside the direction of proper time, will inevitably be the object of transcendent time, its existence will happen in it. That is why in the potential microcosm, as already explained in another article, "the atomic, biological and psychophysiological clocks of the pasu are synchronized with the cosmic clocks that regulate the movements of the entities according to universal patterns of reason"; in the potential microcosm, except for the sphere of consciousness, every other structure subsists in transcendent time.

In the potential microcosm, then, two temporal natures coexist: proper, immanent time in the sphere of consciousness and transcendent time in the remaining structures of the microcosm. Naturally, these times coexist without interfering with each other due to the anisotropy of transcendent time, which prevents it from passing in the same direction as immanent time. The potential microcosm is thus an entity that happens in transcendent time, but in whose entrails, in an unfathomable depth, the immanent time of consciousness coexists. The sphere of consciousness, source of immanent time, is a nucleus of effective temporal autonomy, but, because it constitutes a structure integrated into the microcosmic organicity, it will not be able to attain together the effective spatial autonomy of the entity: for the moment it is only the interiority of the entity, an abyss in the intimacy of the microcosm, a consciousness of external entities that does not succeed in conscientizing itself.

Of this potential microcosm, endowed with a nucleus of immanent time but which

participates, in certain structures, in transcendent time, we will deal exclusively with it below.

Let us begin by emphasizing an important consequence: if only the sphere of consciousness happens in immanent time, then the remaining structures of the psyche subsist in transcendent time. We must pay special attention to the fact that the cultural structure remains, and grows, in transcendent time. But the cultural structure comes to fulfill the function of "lower limit" of the sphere of consciousness, since we have defined the latter as "an analogical space that extends over the experienced system". In figure 22 the arc **xx** analogically represents this "lower limit", that is, the beginning of the sphere of consciousness; let us recall that the sphere of consciousness is composed of the "sphere of shadow" and the "sphere of light". Still referring to figure 22, it is convenient to imagine immanent time as a spring current whose source is exactly at the arc **xx**: time arises from **xx** and flows towards Ψ, flooding the whole sphere of consciousness. Analogically, under this allegory, one must see the essentially successive termination of the evolving animic subject, which we rightly call the "conscious subject."

The arc **xx** of figure 22 corresponds to the level of the symbol **I** of figure 21, which is on the horizontal plane of signification of the concept **xx**: from xx "the sphere of consciousness begins". Now, immanent time runs from **xx** to **Ψ1**, as we said: but this is the "direction that emergent representations follow towards the sphere of light, such as **I'**. It is evident, then, that every emergence of a symbol in the sphere of consciousness happens in the sense of immanent time. The main notes of psychic energy, in which every emergent symbol consists, are: movement, intensity and direction; we have called the movement "emergence" and the direction "intention". However, following the sense of immanent time, from **xx** to **Ψ1**, the direction of every emergent symbol is called: TEMPORAL INTENTION. This concept had already been advanced in article 'A' of the previous subsection. There, in fact, it was said: "We already know when consciousness begins, but what interests us most is to know what modifications its presence introduces in rational thinking; that is to say, we already know when it begins.
What dimension or characteristic of thinking shows us unequivocally that we are dealing with a "consciousness" and not with any psychic act? Answer: the temporal intention of the thought". And, further on: "The thought of a Relation can acquire, by the reference to itself of its potency dimension, case (c), a determined "temporal intention"; and this makes it "conscious". These remarks, and others like them, which were made in previous articles must now be completely clarified by knowing the nature of immanent time.

Let us consider again the "energetic expression of the pasu's thought":
W. Tt = Ep; that is: the active power of the concept **xx (W)** for the transcendent time or "duration of the systematic experience" **(Tt)** is equivalent to the psychic energy **(Ep)** of the symbol **I.**

We know that Relation **xx** subsists in transcendent time and that, being experienced by the cultural subject, the substratum of its active power causes the energy of the symbol **I** that imitates concept **xx**; if the active power is referred to itself then symbol **I** will emerge directed towards **Ψ1**, that is, its energy will have the character of "first intention": now we know, also, that the first intention points in the direction of immanent time. According to the given definition, it is evident that the thought of every emerging symbol, its apprehension by the subject, has to constitute

a "consciousness of", since this can only occur in the sphere of consciousness, as we have already mentioned.

A temporal interpretation of the "energetic expression" will allow us to answer a difficult question. Indeed, if the consciousness takes place in a time of its own, which is not interfered with by transcendent time because of its essential anisotropy
How does the conscious subject become aware of the transcendent temporality of external entities? The answer is to be sought in the "energetic expression", in the intentional determination that the active power introduces to the energy of every emergent symbol coming from the cultural structure: while the active power **(W)**, found in the first member of the expression, HAS THE DIRECTION OF THE TRASCENDENT TIME **(Tt)**, by which it is multiplied, on the contrary the equivalent energy **(Ep)** demonstrates a TRANSVERSE DIRECTION to that of **(Tt)**; such "transversal direction" is the one indicated by the first intention, cases (a), (b) or (c). If we were to consider, only analogically, the terms of the energy expression as vector magnitudes, we would say that the energy vector **(Ep)** "ROTATES" from the direction of transcendent time to that of immanent time.

It follows that, although the transcendent and immanent times coexist without interfering with each other, there are certain INTERNAL ENTITIES, or "PSYCHIC SYMBOLS", capable of REMAINING in the direction of transcendent time or temporarily rotating and SUCCEDING to the direction of immanent time: the symbols that remain in transcendent time are, of course, the Principles and Relations, that is, the systems of the cultural structure; the symbols that happen in immanent time, BY CAUSE OF THE ACTIVE POWER OF THE RELATIONSHIPS, are the
representations of concepts, such as **I'** (Figure 21), which emerge with first intention toward the threshold of consciousness Ψ. The energetic expression describes the cause and effect r e l a t i o n s h i p linking the homologous symbol **I'** and the concept **xx**. A first approximation to the answer sought is, then, that: every emergent symbol, whose substance is psychic energy **(Ep)**, contains a datum that reveals to the conscious subject the existence of transcendent time. It is fundamental to emphasize the following property: this datum remains invariant during the temporal rotation of the energy **(Ep)** and is maintained in the immanent succession of the emergence.

It must be made clear that the "transcendent time" revealed to the conscious subject by such a datum of the emergent symbol always corresponds to an ORIGINARY DURATION of the external entity, a duration that has been interpreted by reason as a semic property of the schema. This means that, when the schema is experienced by the cultural subject, and its potency produces a conscious representation, the original duration must invariably be transferred to the emergent symbol as a datum soon to be noticed by the conscious subject.

Consequently, the consciousness of the original duration of the external entity proceeds from a datum of the emergent symbol, that is, from an a posteriori objective property, and not from an a priori intuition of time as Kant claims.

The potential microcosm participates in the transcendent time of the macrocosm and possesses a time of its own, immanent to the sphere of consciousness; both times coexist without interfering with each other AND ARE REAL; both can be known as pure succession, without reference to any entity, by the conscious subject: the immanent time by AUTOSCOPY of its own essence, and the transcendent time, as will be demonstrated.

further on, by intuition of the irrelevant extension of continuous signification. But the fact that the pure intuition of time can indeed occur does not imply that it must constitute the a priori foundation of the temporality of entities; on the contrary, the consciousness of the duration of an entity in transcendent time proceeds from an objective property of its representation, a property that reflects that original duration, that is, it is an a posteriori datum.

As a first approximation we obtained that the conscious subject knows the transcendental time indirectly, by a datum proper to the conscious representation. To complete the answer we must inquire, then, about the nature of such a datum.

The conscious subject picks up the temporal datum from the emergent symbol; but what is an emergent symbol? Answer: a structure whose substance consists of psychic energy **(Ep)**. But every structure determines a form: the emergent symbol is, also, a substantially energetic form. This is proven analogically in figure 19, where the symbol **I,** homologous to the concept **xx**, has been arbitrarily represented as a triangular form. Considering this definition we can affirm that the sought data, through which the conscious subject knows transcendent time, is the FORMAL EXTENSION of every emergent symbol. In order to clarify the question we will refer to the analogical study of article "F" of the previous clause.

First of all, let us remember that "transcendent time increases in the sense of the dimension extension (see figure 18)". The extension of the concept **xx**, in fact, constitutes a measure of transcendental time which, moreover, REMAINS INVARIANT in the homologous symbol **I'**, even when its energy **(Ep)** has temporally rotated: THE INVARIANCE OF THE DIMENSION EXTENSION IS THE DATUM THAT REVEALS TO THE CONSCIOUS SUBJECT AN ORIGINAL "DURATION" IN TIME.
TRASCENDENT. We had already anticipated this in the third commentary of the above-mentioned article: "Let us now consider the symbol **I**, manifested by the potency of Concept **xx.** Both elements are semantically homologous, although they differ in their dimensions. If we take into account that symbol **I**, in figure 19, is the effect of concept **xx,** we must conclude that BOTH THE EXTENSION AND THE UNDERSTANDING OF CONCEPT xx are homologous, although they differ in their dimensions.
THEY ARE EQUAL IN SYMBOL **I**: the extension of the concept, in fact, is denoted in symbol **I** BY THE DURATION during which it manifests itself in thought; the comprehension of the concept is a function of the thickness of the slice and equal to its volume: we can agree that the thickness of the symbol, and its volume, are equal to those of the concept slice." "THE EXTENSION OF THE CONCEPT IS EQUAL TO THE EXTENSION OF THE SYMBOL AND THE COMPREHENSION OF THE CONCEPT IS EQUAL TO THE COMPREHENSION OF THE SYMBOL".

The extension of the symbol reveals to the conscious subject, as we have seen, the original duration of the external entity, that is to say, it reveals only that quantity of transcendent time which corresponds to the sensible perception of the external entity or to the remembrance of its scheme; then, it is worth asking how could the conscious subject perceive the pure succession of transcendent time, detached from any o n t i c reference? In other words, can the consciousness of a pure intuition of transcendent time be experienced, in spite of its anisotropy? Answer: The conscious subject, in the absence of any representation, can intuit the succession of transcendent time due to its parallelism with the continuous signification that grounds rational thinking. In figure 21 we notice that the Plane of signification **(STt)** of habitual language is

horizontal and parallel to the threshold of consciousness **Ψ** towards which the conscious subject has his attention centered; but, in addition, the plane of signification **(STt)** is extensive in direction (or **Tt**), that is, in the sense of transcendent time: all this indicates to us that, although in the context of habitual language no concept ("empty concept") is noticed, the perception of signification continues as pure systematic extension, its duration without relief, is equivalent to the conscious intuition of transcendent time.

D - Analogical study of immanent time .

In the previous paragraph, when describing the "analogical space" of the sphere of consciousness, we distinguished three analogical quadrants: the **(yx)** or "plane of signification and context"; the **(zy)**; and the **(zx)** "which appears frontal in figure 20 and which we call the TEMPORAL PLANE". In Figure 21 the temporal plane **(Ψ Tt)** allows us to appreciate the extended profile of the symbol **I** and its projection up to the stabilization level **(Ψ1)**, as **I'**. However, to observe the analogical temporal relationships in detail, it is worth considering Figure 24, in which the temporal plane **(Ψ Tt)** has been drawn separately.

Let us highlight the most salient details of this figure before interpreting the phenomenon it represents. Let us observe, first of all, the system **xx**, which is aligned by its extension with the axis of transcendent time: inside the cylindrical profile we can see in dotted lines the thickness of concept **xx**, that is, of a SLICE of Relation **xx** noted in a plane of signification perpendicular to the drawing. Recall that the dimension "comprehension" of concept **xx** is equivalent to the volume of the slice; that is: "comprehension is a function of thickness.

On the system **xx**, on the other hand, we see in red color the extended profile of the symbol **I**. It is a RATIONAL REPRESENTATION of the concept **xx**, produced by its active power according to the expression **W. Tt = Ep**; this means that the energy **(Ep)**, in which the symbol **I** substantially consists, has temporarily rotated. Naturally, the rotation of the energy **(Ep)** is due to the reference of itself, as was studied in cases (a), (b) and (c); but that is another matter. The energy **(Ep)**

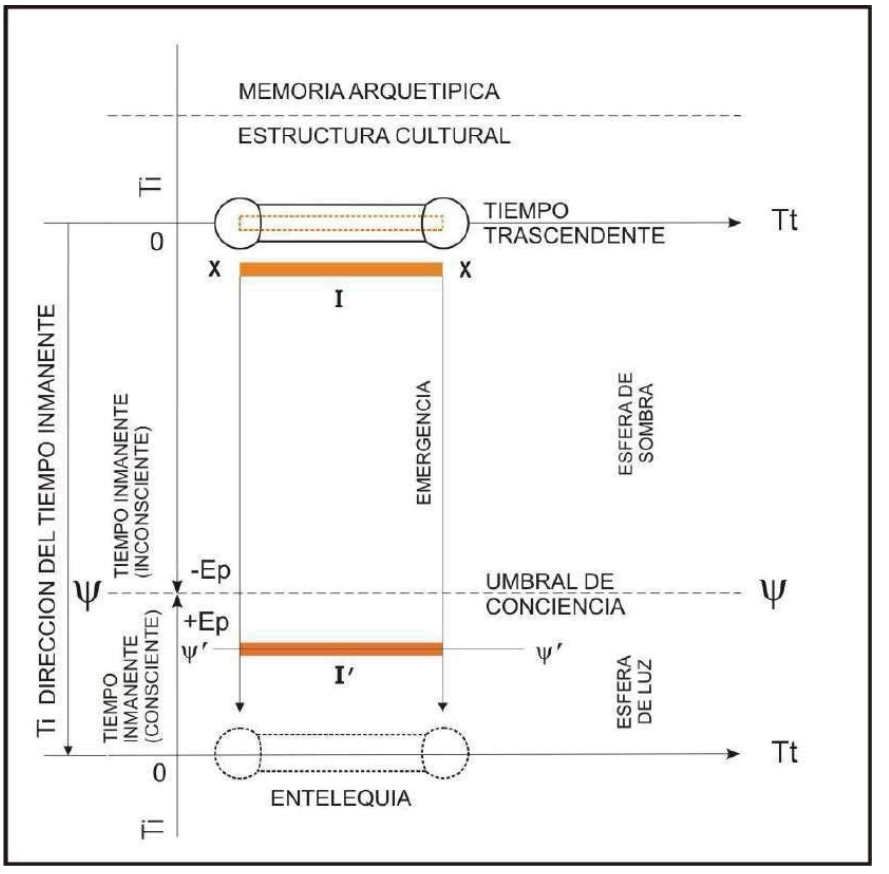

FIGURE 24

thus directs the symbol **I** in the direction of the threshold of consciousness Ψ, i.e., in the sense of immanent time. That is why the axis **(or Ψ)**, which in Figure 21 corresponded only to the different levels of the psychic energy of the sphere of consciousness, now also represents the variation of immanent time (Figure. 24).

Immanent time "springs like a spring current from level **xx**", that is to say, it begins on the analogical axis **(ox)**. The emergence of **I**, then, which is directed toward **Ψ** guided by the first intention, takes place clearly in immanent time, slides down the current of TRANSVERSAL TIME until it manifests itself clearly in the sphere of light. That immanent time is a transverse time, proper to the microcosm, is proved in figure 24, observing the perpendicularity of its course with respect to transcendent time **(Tt)**.

From the analogical point of view, the total form of the symbol **I'**, as seen in Figure 21, denotes other qualities such as image or propositional meaning, all of which are very important but which we are not interested in considering in the temporal analysis. On the other hand, the extension and comprehension dimensions of the symbol **I'** are of considerable value for the temporal significance they may reveal to the conscious subject.

These dimensions are, precisely, those that show the profile of **I'**, plotted in the time plane of figure 24: the "extent of the symbol **I'**, corresponds to the length of the profile; and the "comprehension", "which is a function of the thickness", is denoted by the geometrical thickness of the profile. For reasons that will soon become clear, it is convenient to assume that the symbol **I'** is homologous to its concept **xx** of large comprehension, a case that we can represent by means of a profile of large thickness. This new situation is shown in Figure 25.

Let us interpret temporally, the phenomenon of the conscious representation **I'**. To do so, let us begin by recalling that the conscious subject integrates the sphere of light and maintains its attention directed towards the threshold of consciousness Ψ: THIS IS THE "NORMAL" ACTITUDE OF THE PASU, according to the evolutionary degree with which we have been studying it. In such a hypothesis, the symbol **I'** emerges in front of the conscious subject directed towards itself by the first intention. At the level **Ψ1**, it stabilizes energetically and tries to unfold its process; if the conscious subject is volitionally effective, its attention will STOP the symbol at the level **Ψ1**, which is the case we are examining here.

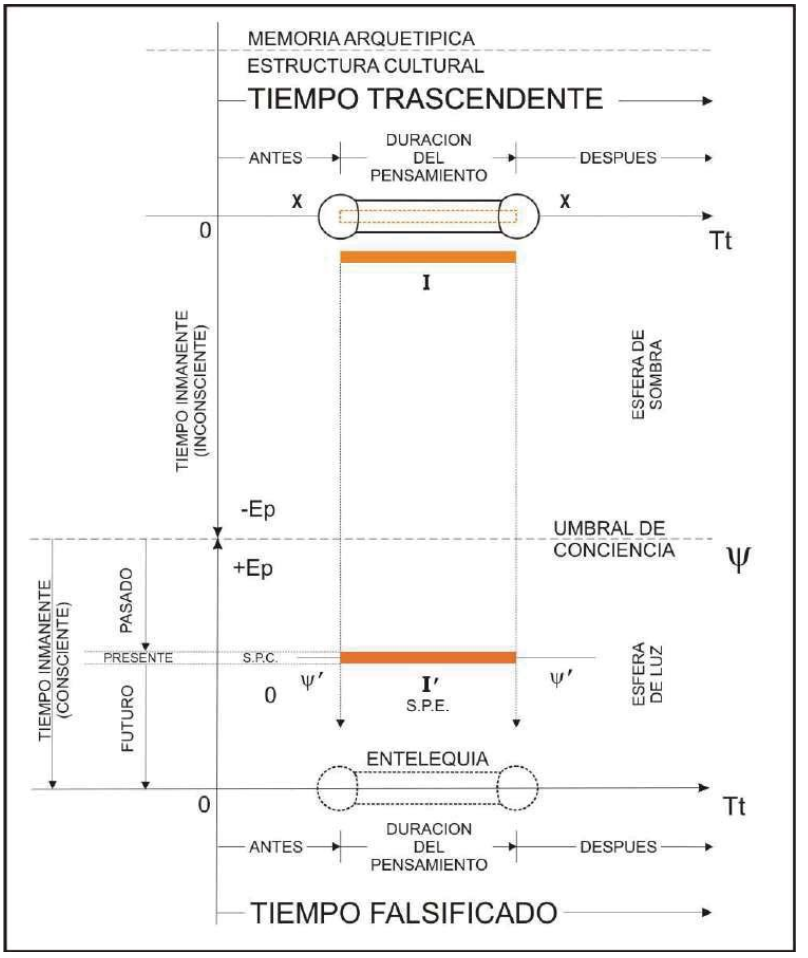

FIGURE 25

But what does it mean to HOLD the symbol **I'** at the level **Ψ1**, from the temporal point of view? Answer: That the conscious subject RETAINS the symbol as the object of its attention. If this did not happen, if the conscious subject did not retain it in front of itself, the symbol would disappear from the eidetic vision to integrate itself into the scheme of itself, somewhere in the sphere of consciousness.

This will become clear if we recall that in article "E" of the previous paragraph we compared the evolving psychic subject to a beam of light, which, by passing through successive filters, formed the subjects proper to the psychic structures of the microcosm: the rational subject, the cultural subject and the conscious subject. However we look at this allegory, it immediately stands out that by comparing the psychic subject to a beam of light we are giving it a clear flowing and successive character. Now we know that "immanent time is the essence of consciousness" and that it passes "in a transverse direction" to that of transcendent time; we ask ourselves, do these characteristics agree with that optical allegory? Answer: Yes, and this is demonstrated by the following interpretation. By attributing fluency to the evolutionary soul subject, by supposing it "similar to a beam of light", WE TACTIVELY CONSIDER THAT THE THREE SUBJECTS THAT IT CONFORMS HIERARCHICALLY ARE SUCCESSIVE, THAT IS TO SAY, TEMPORARY. However, the
The first two subjects, rational and cultural, by animating functionally synchronized structures in the transcendent time of the macrocosm, participate in the macrocosmic order by unfolding in a succession of acts directed in the sense of transcendent time; that is: the flow of the rational and cultural subjects, luminous if you will, occurs in parallel with the passing of transcendent time. WITHOUT BEING ABLE TO ESTABLISH A DIFFERENCE OF DIRECTION BETWEEN THE TWO. He wants
to say that, even if we accept that THE ESSENCE OF THE "COMPLETE" EVOLUTIVE ANIMAL SUBJECT IS TEMPORAL, there would be no way of establishing any difference between the immanent temporality of the rational and cultural subjects, and the succession of transcendent time; and such indifference we rightly call UNCONSCIOUS; "unconscious" is the way in which the action of the rational and cultural subjects occurs. That is why it is stated only that "the essence of consciousness is time," alluding to the transverse happening of the conscious subject, although, as is clear from the allegory of the beam of light, the whole animic subject is essentially temporal.

The second filter intercepting the beam of light, yellow, was analogous to the cultural structure: the light passing through it formed a small green beam, equivalent to the conscious subject. Well, if we imagine that the resulting beam is deflected from its original direction, immediately after passing through the yellow filter, we will have the allegorical image of a conscious subject, essentially consisting of a substance flowing in a direction transversal to that of the original beam. This image, which
corresponds analogically with the concept of transverse immanent time exposed above, can be observed in Figure 26, in the beam "G" analogous to the conscious subject.

Although the allegory is quite evident, it is worth noting that the analogical relations between the temporal character of the consciousness and the luminous nature of the "G" beam go so far that they even coincide in the strange property of being "continuous and discontinuous". The reason why transcendent time, and all time, is continuous and discontinuous at the same time is explained in the book Hyperborean Physics; but it is worth noting here

that, in fact, light can behave in "continuous" form as a WAVE and in "discontinuous" form as a CORPUSCULUS OR QUANTO.

In studying figure 26, it should be noted that the deviation of the light beam "G", with respect to the direction of the beams "E" and "F", analogically REPRESENTS the direction of immanent time itself, which is transverse to that of transcendent time. But the beam "G", analogous to the conscious subject, is reflected in the curved mirror "D", ANALOGUE TO THE EXTERIOR SURFACE OF THE SPHERE OF LIGHT, which is transverse to that of transcendent time.
What is the meaning to be extracted from this fact? Answer: First of all, that the conscious subject, whose essence is absolutely successive, OBSERVES BY REFLECTION THE CULTURAL STRUCTURE ("C"); that is to say, the conscious subject "looks toward the cultural structure", a fact we already knew from the previous clause. However, the allegory tells us even more. If the conscious subject did not reflect itself, at a certain moment of its occurrence, THERE WOULD BE NO POSSIBILITY OF ANY CONSCIOUS CONTENT: the
subject WOULD TEMPORARILY REMOVE HIMSELF from every emerging symbol, from every representation, from every image, IN THE OPPOSITE DIRECTION TO HIS APPEARANCE; it would be as if the conscious subject, ecstatically surrendered to his flow, TURNED HIS BACK ON THE SYMBOLS REFERRING TO THE WORLD, and these would uselessly try to reach him.

We must draw two conclusions from this allegory. The first is that, even though the essence of consciousness is temporal flux, the conscious subject has to oppose his own flux in order to "look back" and collect the emerging symbols. The second is that this intentional reflection, which seeks to apprehend semantic contents, only makes sense if such contents exist; that is to say, that "consciousness" can only be "consciousness of something": without content, the conscious subject develops in an absolute temporal fluency that takes it towards the future; but this transit towards the all and the final nothingness can only be effected in a hyperconscious ecstasy that is, for that very reason, unconscious of the world. But when there is the emergent symbol, the representation of the entity produced by the cultural or rational subject, then the conscious subject places itself "with its back turned" to the sense of its temporal flow in order to "become aware" of it: and only then is there true "awareness", for it is the "awareness of" a semic content. Naturally, when the conscious subject is motivated to require symbolic material from the schema of itself or "representative memory" in o r d e r to forge a fantasy, the same process occurs: the subject "looks" toward the threshold of consciousness, that is, it faces the emerging symbol "with its back turned" to its own temporal occurrence.

It is important to note that in this reflection that the conscious subject carries out on his own meaning, in order to confront the emerging symbols, he manifests a preeminence of the future that inevitably conditions every conscious act. The conscious subject, in fact, in HOLDING the symbol in front of him, in reality has waited for it for an instant and therefore apprehends it FROM THE FUTURE: even if that instant is infinitesimal, it is not possible to ignore that the conscious subject, situated in his own instant of apprehension, constitutes the future of the symbol, a future that when it becomes the present is called "consciousness of the symbol".

During the retention the symbol is in the present of the conscious subject and that is why its apprehension is called "present consciousness". But, although the conscious subject faces the symbol "turning his back" to his own temporal fluency, such fluency does not cease to exist and to impel the symbol towards the past: the emerging symbol happens in immanent time and its current tries to tear it away from the

presence of the conscious subject. In retention, then, there is a dialectical struggle between the attention of the conscious subject,

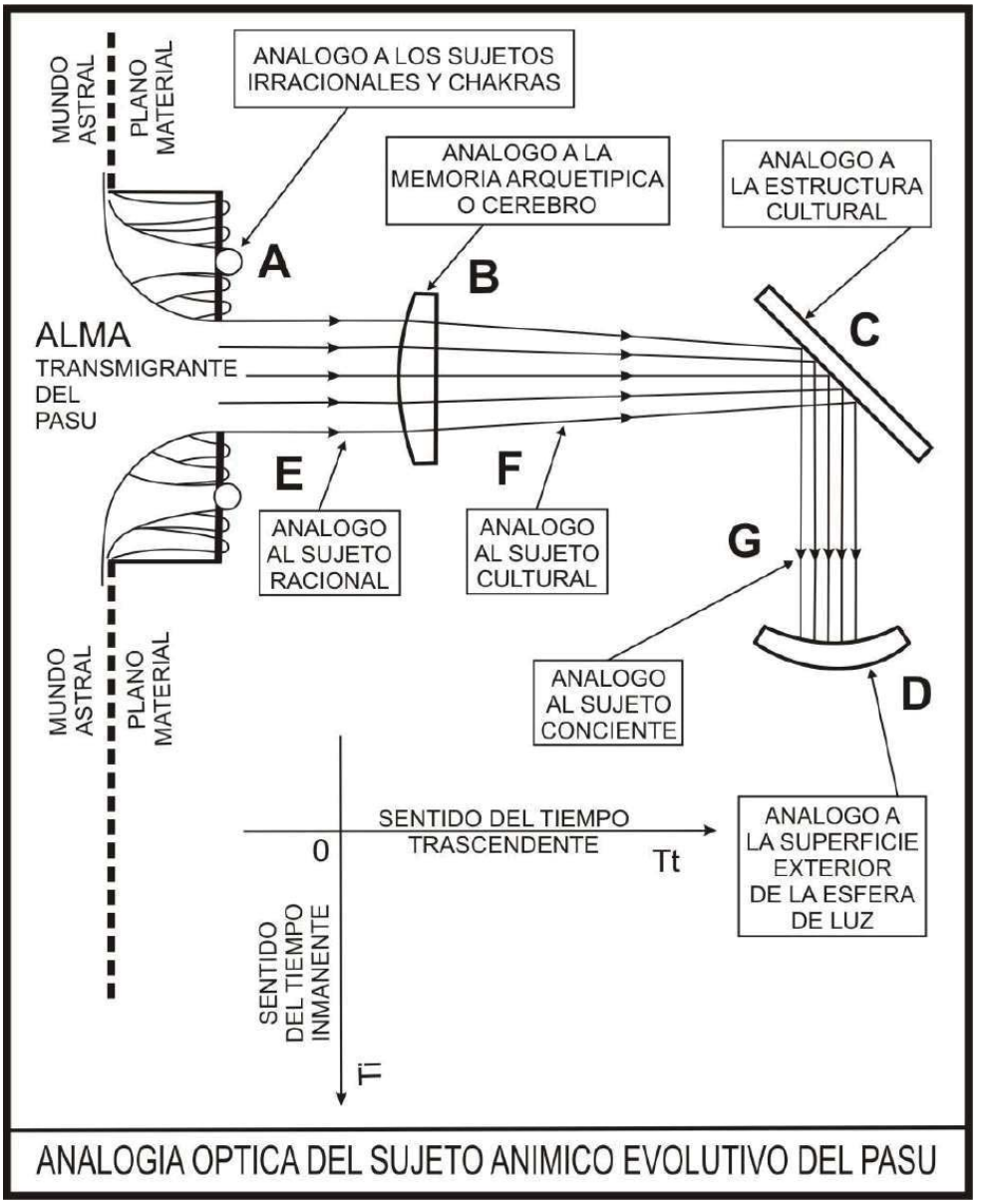

FIGURE 26

The present is a subjective neutrality, the product of a dialectical confrontation, which is proven by the fact that the symbol, operating "from the future", retains the present and the current of immanent time that drags it towards the past. That the present is a subjective neutrality product of a dialectical confrontation is something that is proven by the fact

that, by removing the attention, that is, the opposition placed on the symbol, it is immediately lost in the past. And such a confrontation is only possible because the conscious subject, in order to retain the symbol, has had to reflect on his own passing by placing himself "backwards", as shown analogically in figure 26 by the reflection of "G" in the mirror "D": the conscious subject, turned backwards from immanent time, cannot but oppose a symbol that advances in the direction of his attention. Thus, retention is the synthetic product of an act of opposition that OPENS, subjectively, a breach in the series of instants of immanent time: the PRESENT consciousness of the symbol.

The dialectical character of the retention can also be inferred from figure 24, noting that the direction of immanent time goes from the **xx-axis** towards the sphere of light, i.e., in the reverse direction to the "looking" of the conscious subject, who focuses his attention on the threshold of consciousness Ψ. It is evident there that the symbol **I'** faces the conscious subject. But the direction of the arrow **Ti** indicates the future of the conscious subject, a future to which the conscious subject "turns its back" in order to apprehend **I'**. And, on the contrary, the direction of **Ti indicates** the past of **I'**, the region to which the symbol will go when the subject removes its attention and it disappears from the present. It is clear, then, that the retention of **I'** in a "present" is the product of the opposition that the conscious subject effects from the immanent future in order to stop it; **I'**, for its part, happens in immanent time and this passing drives it toward the immanent future which is thus, by its opposition, the subjective past of the conscious subject.

In short, by "looking" towards the threshold of consciousness, in the opposite direction to its essential fluency, the conscious subject considers the immanent past as if it were a kind of future, since it "expects" to perceive events coming from that direction. But in that direction, which is a kind of subjective future, there is only the intermediary world of the cultural structure and, beyond it, the external world, the macrocosm and transcendent time. Hence, in perceiving the emergent symbols, the conscious subject commits the gnoseological error of taking the datum of the original duration of the entity in transcendent time, i.e., extension, for an effective apprehension of time. Consequently, although the anisotropy of transcendent time permits the immanent fluency of consciousness, the absurd fact occurs that the conscious subject identifies himself with transcendent time on the basis of the dimension extension of the emergent symbol. But we will explain this step by step using figure 25.

To begin with, let us observe that every conscious subject has the curious possibility OF EXPERIENCING THE PRESENT FROM TWO PERSPECTIVES DIFFERENT. As will be explained below, these are two attitudes that the conscious subject can adopt towards THE SAME emerging symbol during its retention.

It is possible, in fact, for the conscious subject to perceive the symbol **I'**, as an object in time, FROM THE PERSPECTIVE OF ITS EXTENSION OR FROM THE PERSPECTIVE OF ITS COMPREHENSION. In the first case the extension of the symbol **I'** will reflect the original duration of the entity in transcendent time: the present consciousness of **I'** will then be EXTENSIVE and that is why in figure 25 we have indicated with the initials
S.P.E. the analogical geometrical place of the **S-subject** in P-resent **E-extensive**. In the second case the comprehension of the symbol **I'** will allow the apprehension of immanent time, time in which the emergence of **I'** truly takes place: the present consciousness of **I'** is, then, COMPRENSIVE and for this reason we have indicated with initials **S.P.C.** the place

geometrical analog of the **S-subject** in **C-comprehensive** P-resent. We will explain both cases in order to expose the consciousness of transcendent time and the consciousness of immanent time, and show that only the latter constitutes a certain knowledge about the nature of time, about the dialectical character of the subjective present.

E - The conscious subject in extensive present tense S.P.E .

Even when the pasu has developed the conscious subject, there is a primitive phase of evolution in which the conscious contents refer exclusively to external entities: in such a case it is said that "the consciousness of the pasu is oriented towards the world". Naturally, the conscious subject cannot really exteriorize itself in the world, to look directly into the macrocosm, due to the anisotropy of transcendent time that prevents it from happening in it. For a chronically transverse essence, access to the external world is only possible indirectly through representations of external entities. This is precisely the function of THE INTERMEDIARY WORLD OF THE CULTURAL STRUCTURE, which lies between the sphere of consciousness and the sensory sphere: only those entities that have been previously rationalized and schematized can become conscious objects through it. But, notwithstanding that rational intermediation which keeps the conscious subject perpetually isolated from the factual presence of the entities, which shapes them culturally and which proposes meaning as "truth of the entity" in the terms of a language, that is to say, notwithstanding receiving only one aspect of the design of the entity, the conscious subject of the pasu concentrates his attention exclusively on the external world. In short: behavior constitutes the main motivation of its conscious acts. To this primitive phase of evolution corresponds PERMANENTLY a "conscious subject in extensive present" **(S.P.E.)**. Any pasu, of course, no matter what his evolutionary degree, if he possesses a conscious subject, will be in a position to ALTERNATIVELY experience the extensive present; however, here we place the condition that this happens "permanently" because we are dealing with the typical case of the pasu prior to the spiritual enchainment.

A pasu with **S.P.E.** knows to a certain extent the truth of entities and can conduct himself rationally in the world, in accordance with the aim of his purpose. However, regarding the transcendent time of the macrocosm, the **S.P.E.** commits a serious gnoseological error. Let us see. The extension of **I** occurs, as seen in figure 18 and following, PARALLEL with the course of transcendent time. It is here that the extension keeps a ratio, a RATIO, that is, a proportion, with the transcendent time: such ratio is called DURATION and corresponds to the real original duration of the schematized entity; let us remember that **I** can represent the schema of any entity and not only a triangular form. The extension of the symbol **I**, as we have explained, only REFLECTS by means of a RATIO that original duration, that is to say, it is an indirect datum of the temporality of the entity. Well then: the error of the **S.P.E.** consists in CONFUSING the consciousness of the extension with the real and affective apprehension of the transcendent duration. In figure 25 it can be seen that the symbol **I'** is in front of the
S.P.E. in the analogical aspect of the sphere of consciousness, that is, where only immanent time exists: the perception of extension can only provide a representation of the original duration but never a direct access to transcendent time.

What are the consequences of this confusion of the **S.P.E.**? Answer: That the conscious subject will believe he directly perceives transcendent time when in reality he only has extensive data of the entities; this belief will lead to the assumption

absurdity that transcendent time is essentially analogous to extension, i.e., that it is continuous, linear, etc.: for this reason it will be decomposed into instants ANALOGOUS to the points of extensive space, or these instants will be identified with these points. Transcendent time would thus be a succession of instants, all equal to each other, which correspond biunivocally to the points of space: the "duration" of a spatial entity would consist in a sort of "temporal extension" arising from the application of the punctual space of the entity on instantaneous time DURING a given lapse of its existence. Of course, none of this is true because, as demonstrated in the book Hyperborean Physics, transcendent time is something very different from a linear succession of instants.

The extension of the representation **I'** can only bring to the conscious subject an indirect datum on the original duration of the represented entity: by confusing this indirect datum with a "consciousness of time" a serious gnoseological error is committed. But the error is even greater when to such a "consciousness (false) of time" is attributed a direct link with the presence of the representation: then one believes to perceive, in the extension, the duration OF THE PRESENT. But this subjective "present" is an illusion and the time from which it seems to arise, and to which it refers, is a falsified time, invented by the **S.P.E.**

Let us observe figure 25. The symbol **I'** emerges in front of the **E.P.S.** and the latter perceives it in extension. It thus becomes "conscious" of duration and believes it perceives the present. But the real present is a dialectical space, as we saw produced on immanent time. The subjective present derived from extension is not dialectical but emergent: it begins and ends together with the representation since it depends on its extension; that is why the subjective present has a variable real duration: it is as short or as long as the impression that affects the consciousness. The illusion of the S.P.E. consists in believing that the present is a clarity, a "consciousness", experienced over the implacable and dark succession of time: "before" the duration (extension) of the representation there is darkness; "after" the duration as well. The before and after of the emergence of I' are unreal "moments", created by the **S.P.E.** to give continuity to the falsified time. The representation is thus subjectively bound at both ends of its extension with two unreal moments: a kind of "past" before the emergence; and a kind of "future" after the emergence. Of course, the intuition of this false time is extremely obscure and the only thing clear at any point in the series of instants is only the subjective present of the emergent representation.

Evidently, extensive time is the reconstruction that the **S.P.E.** carries out of transcendent time, imagining what its passing would be like if anisotropy did not prevent it from transcending the sphere of consciousness. However, the only indirect datum, which somehow reflects the transcendent time, is the extension, measure of the original duration: all the rest, the before and the after, is supposed, added by the
S.P.E. The "time" in which **I'** is believed to pass, and over which the present of its extensive presence is clearly seen, is in truth a non-existent, falsified time: it is not possible for the consciousness, whose essence is transverse immanent time, to know transcendent time directly. If this were, on the other hand, possible, if transcendent time were capable of happening isotropically and completely encompassing the integrity of the microcosm, then neither the consciousness of the pasu nor any consciousness other than that of the Demiurge could exist.

F - The conscious subject in present comprehensive S.P.C.

Let us suppose that the conscious subject has retained the emergent symbol **I'** as seen in figure 25. Then, if instead of attending to the extension he experiences the comprehension of the symbol, it will be possible for him to perceive its own temporal essence, that is, the succession of immanent time, and the dialectical character of the real present. For this it will be necessary to place oneself in another perspective, different from the extensive confrontation of the S.P.E., in order to comprehensively apprehend the symbol. This new situation has been indicated analogically in figure 25 with the letters **S.P.C.**

Now, UNDERSTANDING is a dimension of concepts analogous to the volume of the slice **xx**: "understanding" indicates how close the concept is to coinciding with the truth of the entity, that is, the volume of the slice indicates how close the concept is, in semantic terms, to coinciding with the schema of the entity or Relation. Since every rational representation, such as **I**, is homologous to the concept it signifies, its dimension comprehension is necessarily equivalent, as explained in the previous subsection (article "F", commentary Three). Then what does it mean to "experience the understanding of the symbol"? Answer: to apprehend its structure; to become aware, not of the mere appearance that denotes the extension, but of its semeic complexion. For this it is necessary to place oneself in a just perspective, which allows one to UNDERSTAND at a single glance, that is to say, in a single cognitive act, the structure of the symbol. That is: the conscious subject must place himself, not in front of the symbol, but ALONG WITH it; seeing it, NOT AS EMERGING, BUT AS CIRCULATING. In other words: even being retained in the present, the comprehensive observation of the **S.P.C.** must take place at the same time as the symbol, noticing the direction of its transit, that is to say, verifying that the emergence happens in immanent time.

It must be strongly affirmed that it is not possible to understand any symbol or conscious representation without an effective change of perspective of the conscious subject: there does not exist here a "principle of relativity" that allows, for example, to turn the symbol with the fantasy and "face the understanding head-on". This is impossible because ALWAYS, in all possible cases, the frontal aspect of the symbol is extensive for the conscious subject. To experience its comprehension unfailingly requires a movement of the conscious subject that places it ALONG WITH the retained symbol.

The first intention directs **I'** towards itself and, therefore, its emergence happens in immanent time. Emerging in consciousness, that is, crossing the threshold of consciousness Ψ, the symbol is retained "from the future" by the conscious subject, who then places himself in a favorable position for its comprehension. Then, the symbol **I'** is the concrete, clear and definite content of a conscious thought. In such consciousness, the **S.P.C. must be** able to make the following distinctions:

First: first of all, it experiences the objective certainty of the symbol, i.e., there is patent evidence that the symbol constitutes an OBJECT different from the **S.P.C.**

Second: in such an object, as a particular force pointing towards itself, it perceives the FIRST INTENTION.

Third: it also perceives the ATTENTION placed on the retention, which is a kind of SECOND INTENTION that refers the symbol to the cognizing subject.

Fourth: it thus captures the PRESENT moment as the product of a dialectical tension: the first intention and the second intention are revealed as clearly opposing forces.

Fifth: TO UNDERSTAND is to perceive the structure of the symbol, that is, to apprehend its essence: this higher possibility of knowledge is forbidden to the **S.P.E.**, who only perceives an external appearance, all the more rational the more reflective his inquiry (see previous paragraph, article 'G', commentary Two).

Sixth: finally, the **S.P.C.** can perceive its own successive essence, that is, IMMANENT TIME. But such apperception, being comprehensive, is effected without any reference to transcendent time, whose datum for indirect knowledge is extension. This means that the **S.P.C.** is capable of apperceiving immanent time in an absolute form; hence the disposition of the conscious subject to apperceive immanent time is called: FACULTY OF CHRONIC AUTOSCOPY.

THE LOST VIRYA: A PASU WITH HYPERBOREAN LINEAGE .

In the last paragraph we have completed, although in a certainly elementary form, the exposition of the main concepts that the Hyperborean Wisdom affirms about the pasu, that animal-man that inhabited the Earth at the arrival of the Traitor Siddhas. It was necessary to expose such concepts to explain, perhaps for the first time in this exoteric language, the Mystery of the enchainment of the Spirit to the evolution of matter. We now know what the pasu is, we know the structures in which its transmigrating soul subjectively manifests itself: consequently, we know that what the pasu is THE SPIRIT IS NOT. We have thus taken an important step towards an intelligible vision of the Mystery. The next step will lead us directly to the core of the Mystery, that is, to the spiritual enchainment.

A - The inheritance of the virya .

Let us recall one of the first paragraphs of the section "Betrayal and spiritual enchainment": "...the betrayal of the Traitor Siddhas was consummated TO SERVE A SPECIFIC PURPOSE: THE ENCHAINMENT OF THE SPIRIT-SPIRITS TO THE SPIRIT-SPHERE PLANE.
MATERIAL. We return then to the question with which we presented the analogical model of the Spirit-sphere: how is it chained to matter, to the ephemerality of life, to the variations of nature, to the cycles of life and death, how is it chained, we repeat, an eternal Spirit to that illusion?". Now that we know, analogically, that it is a Spirit (and also a pasu), let us explain how it could be chained to matter. Next, the "genetic key of the Karmic system" is referred to as a method consisting in capturing, in the blood of the pasu, "an image of the origin of the Hyperborean Spirit": "Thus the "memory of the origin" is constituted in the blood memory, which is an authentic perpetual inheritance of the Manu-Siddha Traitor; and it is captured in the blood and not in any other substance because the "capturing force" used is passion: passion in the maithuna or, if you will, love".

"The key of the system consists, then, in capturing an image of the origin in the blood of the pasu, by which he acquires a divine inheritance and becomes a virya. It is only necessary to reiterate that such a donation has no kindly character, but aims at the enchainment of the reverted spirits.

It can be considered, for the sake of clarity, that the "embodiment of the origin" is the first part of a plan in two stages, the second of which would be the actual enchainment. The creation of the Minne would thus have the sole object of facilitating the link of the Spirit with matter...". From these paragraphs, which we are quoting from a previous paragraph, we can deduce the terrifying fact that the viryas are genetically descended from divine beings, extraterrestrial Gods, BUT THEY ARE NOT LOVED BY THEM. On the contrary, their divine ancestors do not hesitate to subject them to the ruthless evolutionary system of Karmic reincarnations based on pain, and suffering, on learning by the method of rewards and punishments, i.e., action and reaction. But most viryas ignore that in their being there is an essential duality. And perhaps it is, in many cases, better that this is the case: otherwise, if they knew FROM WHOM THEY DESCEND, they would surely go hopelessly mad. On the one hand, as a pasu, the virya is a man-animal, that is to say, A SON OF THE DEMIURG; on the other hand, as the depositary of an image of the origin in the memory of the blood, the virya is also divine, that is to say, A SON OF THE HYPERBORN SIDDHAS (TRAITORS). As a child of the Demiurge, his purpose is to attain ontic autonomy, human entelechy, in order to admire, with the greatest possible sense, His Work; that is the true purpose of the pasu, who, meanwhile, usually believes that he exists for something else; But such an illusion invariably vanishes when "at the end of a Great Day of Manifestation" comes "the night of Brahma," the mahapralaya in which all material creation is swallowed up by the sucking nothingness of an End which is equal to the Beginning; and in that nothingness, naturally, everything ends, the pasùs or viryas together with all kinds of monadic manifestations. This fatal finality of human nature is certainly not too attractive. But, as the son of the Traitor Siddhas, the virya also fails to foresee a benign future: his divine ancestors conceal from him, by all sorts of trickery, the fact and the right of descent; but if, for some extra Karmic reason, the virya were to perceive in the memory of the blood the memory of the origin, if he were to suspect that "something in him is not from here", then he would face the most terrible hatred and contempt on the part of his "divine" ancestors; But they would not seek to destroy them, but would use their incredible powers to plunge him into an intense magic illusion, that is, to plunge him even deeper into strategic confusion; for on this side, too, he can expect nothing but the final dissolution of the cosmic Pralaya, since the Traitor Siddhas are unwilling to enter into ANY PARTICULAR DEALING with the viryas, that is, none that would lead them away from Karma.

In the face of such a gloomy panorama, what is the way out for the virya, what hope can he encourage, to escape the insane plans of the Demiurge and the Traitor Siddhas? Answer: The liberation of the Hyperborean Spirit. That is: the only possibility of escape consists in that the virya traces his Hyperborean memory back to the origin and transmutes himself into Divine Hyperborean, UNLEASHING the captive Spirit, that is to say, that he PROCESSES THE "NORMALITY" OF THE REVERED SPIRIT OF THE SPIRIT OF THE SPHERE. In order for such
This will be studied in Part Two: there we will describe the GRACEOUS LUCYPHERIC ATTITUDE that the virya must adopt as a basic strategic posture of spiritual liberation. In the remainder of Part One we will deal with an important subject that must be previously clarified: spiritual enchainment.

B - The Self of the virya and the infinite Self.

We recall what was said earlier: the Traitor Siddhas have conceived "a two-stage plan", the first of which lies in the genetic key and the second in the spiritual chaining. We must therefore begin with the first stage.

The genetic key, the inheritance of the origin, transforms the pasu into a virya. The best way to clarify this fact is to ask if there is any evident difference that demonstrates such a transformation; that is to say: what is the effect of the genetic key on the virya, the first and permanent one, that makes it a being different from the pasu? Answer: The appearance of the "I." In effect, the most similar thing to the "I" in the pasu is the conscious subject, which never says "I am" even when it animates. Indeed, in the pasu, the closest thing to the "I" is the conscious subject, which never says "I am", even when it animates an autonomous entity: the pasu, once it has reached entelechial perfection or during the evolution of the sphere of consciousness, always acts in accordance with the objective of finality, to give meaning to the entities, to produce culture, etc. The conscious subject, in accordance with the microcosmic objective, the more he develops, the more he imbibes the organic character of the macrocosm, the more he admires the Work and the Creator. In other words: the higher the level of consciousness of the conscious subject of the pasu, the more oriented towards the macrocosm are his external references. A highly developed conscious subject is "harmoniously" referred to the Demiurge, and this definitely prevents him from manifesting as an "I" or even experiencing a spiritual egoism similar to that of the virya.
But how, then, is an "I" characterized? Answer: By the essential certainty that one's own entity is something unique, indestructible, inimitable and, of course, different from the Demiurge Jehovah-Satan, or whatever he calls himself, and NOT CREATED BY HIM. Whoever experiences this essential certainty is very likely to be a lost virya. My experience is that of the "I", the feeling of being "I"," declares Miguel Serrano. And he continues in this way: "...it is wrong and dangerous to pretend that our experiences are shared by others. Something that could be taken as simple, the experience of the I, of feeling I, could seem natural and well generalized. However, every time I have asked others if they feel I, exclusively I, in the midst of the Universe, I have not succeeded in breaking through this acute experience, finding myself as if facing an impenetrable wall. And on the faces of those consulted, almost always an expression of surprise, of bewilderment. Strangely, they had not had that experience. That was not their tuning fork (the sensation of the "I" is a sign that points to the awakened virya). To such an extent that I have come to think that, in the world, I alone feel I."

But if the "I" is something different from the conscious subject, if it arises in the pasu because of the genetic key and is the evidence of his transformation into a virya, what is the "I" then? Answer: IN EVERY VIRYA, THE SELF IS THE MANIFESTATION OF THE INCENTED SPIRIT. Of course, we are referring to the Ego defined above, to the Ego of Miguel Serrano, to the Ego of absolute individual identity. This answer obliges us to make an immediate clarification in order to avoid a quite probable confusion: THE ANSWER DOES NOT TELL US THAT THE SELF "IS" THE SPIRIT; IT ONLY ASSURES US that
WHICH IS "ITS MANIFESTATION". What does this clarification mean, what does it add to the previous answer? Answer: The clarification aims to avoid confusing the "I" with A DIRECT EXPRESSION OF THE SPIRIT, when we already know, from the first paragraphs, that "the chained Spirit does not know that it is chained". The I, indeed, is considered the purest form of "consciousness" and it may seem contradictory that on the one hand it is linked to the Spirit, as evidence of enchainment, and on the other hand it is affirmed that the Spirit ignores its enchainment, how, if the I is consciousness, does the Spirit ignore its situation? Precisely because this question constitutes an error, it was clarified that "the I is the MANIFESTATION of the fettered Spirit" and not the expression of the Spirit itself.

Fundamentals of the Hyperborean Wisdom

Although the proposed distinction seems too subtle, it becomes immediately clear when

we appeal to the analogical concepts about the Spirit obtained with the help of the Sphere Model.

In the subsection "The Spirit-sphere reversed" we saw that the Absolute Self, of "normality", was transferred to the Infinite Self of the "abnormality" of the Spirit. The Infinite Self was synthesized in an "infinite pole", in which all the projections of the external points of the sphere converged: the "infinite pole" is necessarily found in the infinite and, therefore, the projections of the Vultus Spiritus, the spiritual Face, cross the cosmic space of the macrocosm in all directions. It follows, then, that "between the Spirit-sphere and the Infinite Self, the world of finite entities must be COMPLETE, that is, the "INNER" macrocosm; or, in other words, the Infinite Self surpasses BY INFINITY the world of finite entities; it is as if, in figure 8, ALL THAT IS FINITE WERE BETWEEN THE VIOLET CIRCLE (expanded infinite pole) AND THE GREEN CIRCLE (spiritual Face)". In the following clause this concept was completed: "THE REVERSED SPIRIT SPHERE IGNORES ITS SITUATION BECAUSE BETWEEN IT AND ITS INFINITE SELF THE ABSOLUTE DISORDER OF THE "ARCHETYPAL ORDER" OR "MATERIAL PLANE" IS INTERPOSED; THE REVERSED SPIRIT IS ESSENTIALLY OPPOSED TO SUCH "ORDER" AND, SUCH OPPOSITION, CREATES A BARRIER OF INCOMMUNICATION WITH ITS OWN INFINITE SELF WHICH IS "BEYOND THE MATERIAL PLANE"; ON THE OTHER HAND THE INFINITE SELF, FROM THE INFINITE, ONLY "SEES" THE SUPREME ILLUSION OF THE ARCHETYPAL ORDER, A "MAYA", AL
"LOOK" TOWARDS THE SPIRITUAL FACE. Such is the drama of the reversed Spirit that is called: STRATEGIC CONFUSION".

Let us now consider the following concept of the Hyperborean Wisdom, whose meaning will finally reveal the Mystery of spiritual enchainment: THE PARTICULAR SELF OF THE VIRYA IS OCCASIONED BY THE REFLECTION OF THE INFINITE SELF IN THE IMAGE OF ORIGIN, WHOSE REMEMBRANCE PERSISTS IN THE MEMORY OF THE
BLOOD. Logically, several comments are required to explain such an important concept.

First: The preceding concept is known by the synthetic name of "SPIRITUAL CHAINING" and it should be understood that it is alluded to whenever such a name is mentioned. The "spiritual enchainment" is the second act of the Major Mystery called the White Betrayal of the Traitor Siddhas; the first act was, naturally, the original confusion and disorientation of the Hyperborean Spirits, a Mystery which we have explained analogically as the "reversion of the Sphere-Spirits".

Second: On the other hand, the "spiritual enchainment" occurs as an effect of the "two-phase plan" of the Traitor Siddhas, the first phase of which consists of the genetic key. According to what we have already seen, we can describe this plan in a more complete way: The first phase, the genetic key, introduces into the memory of the blood an "image of the Origin," which constitutes a perpetual inheritance that is biologically transmitted in the races of lost viryas; like all psychic terminations the "image of the Origin" has a semenic character and, for this reason, the Hyperborean Wisdom calls it the Symbol of the Origin; In Part Two it will be seen that the outer, significant projection of the Symbol of the Origin is the mysterious Sign of the Origin, from which is derived by deformation and mutilation, among others, the Hyperborean swastika. The second phase of the plan, the spiritual enchainment, is fulfilled when the infinite Self, partially reflected in the Symbol of Origin, brings about the particular Self of the virya.

Third: In the Symbol of the Origin, of the lost virya, only a very small part of the Infinite Self is reflected, which consists of the polar synthesis of the infinite "glances".

projected in all directions of space (see figures 7 and 8). This fact will be explained analogically in article "H".

Fourth: It is now better understood, in the light of the concept of spiritual enchainment, the above statement that "the I of the virya is the MANIFESTATION of the

Spirit in chains" and that it should not be confused with a DIRECT EXPRESSION of Spirit. The reversed Spirit, in fact, IS ETERNAL and, therefore, NOT SUCCESSIVE; this essential quality keeps it absolutely apart from the transcendent time of the macrocosm, in which finite and successive entities occur. A "direct expression of the Spirit" could not, then, occur in the lost virya, that is, in the potential macrocosm: an entity that actually happens in transcendent time. On the contrary, the Ego of the virya is a "manifestation of the spirit", but an indirect manifestation that takes place when some of the infinite gazes discover, in a finite entity, the Symbol of the Origin and are reflected in it. It is not, then, the Spirit that "expresses" itself in the Self, but, on the contrary, its manifestation occurs WITHOUT THE SPIRIT'S KNOWLEDGE. It is evident: if the Ego of the virya participates in the Infinite Self, it must suffer its own incommunication, that is to say, the abnormal disorientation caused by the White Betrayal. "The reversed Sphere-Spirit is ignorant of his situation because between him and his Infinite Self the absolute disorder of the material plane interposes"; etc.

C - Objective of the Traitor Siddhas' plan.

On numerous occasions we have mentioned the objective of the spiritual enchainment: the Traitor Siddhas intended to complete the evolution of the animal-man or pasu so that he could fulfill his purpose of producing culture and making sense of the world. The pasu was, at that time, evolutionarily stagnant, without being able to develop the sphere of consciousness. The genetic key pointed, then, towards this objective.

At the time of the enchainment, the pasu had acquired the evolutionary level shown in figures 11 and 11b: the sphere of consciousness was extremely elementary, although it certainly existed, as did the conscious subject that animated it. However, this situation changed radically, the pasu developed its sphere of consciousness in a short time and became a great producer of culture, when the genetic key made possible the appearance of the Ego of the lost virya.

In short, the objective of the plan of the Traitor Siddhas coincided THEORETICALLY with the microcosmic objective of the purpose of the pasu: to fully develop the sphere of consciousness. But, as we have seen, the complete development of the sphere of consciousness leads to ontic autonomy; and in this the plan of the Traitor Siddhas differed PRACTICALLY from the evolutionary Plan of the Demiurge: THEY WERE ONLY GOING TO ALLOW ONTIC AUTONOMY, THE CURRENT MICROCOSM, TO BE REACHED BY THOSE WHO HAD BEEN INCORPORATED PREVIOUSLY INTO THE HIDDEN HIERARCHY OF THE WHITE BROTHERHOOD. Those who did not
If the latter condition were fulfilled, they would be destroyed or plunged perpetually into confusion.

In any case, the animal-man of the earth was definitely transmuted by the concrete action of the Manu-Siddha-Traitor, i.e., by the hereditary inclusion of the Symbol of Origin in the memory of the blood. As has been said, subsequently the sphere of consciousness developed to a great extent and the viryas were able to build great civilizations, many of which no one remembers any more.

D - The role of blood in the genetic key.

Blood, of course, interests all the structures of the microcosm because its distribution forms the physical counterpart of the astral body, that is, of the subtle vehicle of the soul. The evolutionary soul subject, although it manifests itself in specific structures, in reality comes from the blood, from certain functions that the blood executes in the different structures of the microcosm. It is through the blood, through an astral blood that Western science is still unaware of, that the soul manifests itself as a subject in the psychic structures of the pasu; and in that blood, as a Hyperborean inheritance of the Traitor Siddhas, is deposited the Symbol of Origin. As was explained in the section "Betrayal and Spiritual Chaining", the genetic key has made it possible for the memory of the uncreated entity to be preserved in the blood and that, through it, the pasu is transformed into virya, CHAINING the conscious subject with the Self, that is to say, the manifestation of the Hyperborean Spirit. But we must warn here that it will be impossible for every lost virya to UNDERSTAND the genetic key without a previous tantric initiation of the Hyperborean Wisdom; in Part Two, however, we will give an idea of such an initiation IN AN ANALOGICAL DESCRIPTION which has the virtue of shedding considerable light on the genetic key. It is also possible to find many suggestive comments in the popular novel "The Mystery of Belicena Villca" and in the books of Miguel Serrano. However, although it is not convenient to go into the incomprehensible details of the genetic key, it is essential to point out what its technique consists of: in the maithuna, that is, in the sexual act between the Manu and the members of the human species. The maithuna constitutes for the pasu, apart from the execution of its procreative function, A MODE OF SENSORY KNOWLEDGE: in fact, during the mating, the spouse is an external entity that intensely impresses the sensory sphere and brings to the reason the discovery of a human design. The scheme of such a design, obtained by means of sexual contact, has its active power largely referred to the affective sphere; that is: any thought on this scheme will produce concepts whose representations correspond to the extreme case (c), that is, representations that will be oriented towards the heart and will never become conscious; this is the reason why the pasu is not conscious, for example, of the formative phases of the potential microcosm, or child, procreated, even though its symbols are found in the scheme of the conjugal design. Well, although the predominant affective intentionality in the active potency is normally realized in the pasu couples, when the maithuna is realized by the Manu the case is quite different.

E - The Traitor Siddhas modify the human design.

In every entity there is a finality and a suprafinality: the former is the term of the universal Archetype and the latter the particular term of the demiurgic design. The potential microcosm of the pasu, as an entity, is also sustained by a universal Archetype, Manu, which is unknowable due to the reasons explained in the section "Archetypal Memory and Reason". The particular equivalent term is the "human design" which we have mentioned, in studying the formation of the sphere of consciousness, as "the discovery of self". The subject of the human design is an ancient Mystery known as the FATE OF THE HUMAN MONAD; thus the design of a particular pasu expresses the destiny of his monad, a destiny which has been conceived by the Demiurge, and in the Plan of which there are many complementary symbols of the universal Archetype. In this "human design", at a point in the formative series that integrates its plan, is designated the precise moment in which the pasu will make the discovery of himself and will begin his history, that is to say, the sphere of consciousness.

At that moment, and in all subsequent cases in which it experiences such a perception, an INTUITION OF ONTIC AUTONOMY occurs, which, naturally, is often interpreted as mere subject-object differentiation. The possibility of ontic autonomy causes a highly shocking impression that is interpreted by reason as a schema of one's own design and translated by the cultural subject as the symbol whose emergence gives rise to the formation of the sphere of consciousness: THE SYMBOL OF ONTIC AUTONOMY IS THE FIRST TO EMERGE WITH TRANSVERSE ENERGY; BUT THIS PRIMORDIAL EMERGENCE IS NOT EFFECTED "IN" TRANSCENDENT TIME BECAUSE THE CONSCIOUS SUBJECT DOES NOT YET EXIST, BUT IT IS THE SUBJECT HIMSELF WHO, BECAUSE OF THE FIRST SHOCKED INTENTION, GOES TO A HIGHER ZONE OF THE PSYCHE AND THERE PLACES THE SYMBOL AS "CENTER OF REFERENCE TO HIMSELF"; FROM THIS SYMBOL THE SCHEME OF SELF OR HISTORY OF THE MICROCOSM IS THEN STRUCTURED.

With these clarifications we wish to demonstrate that the human design, as a monadic destiny, is a particular Plan that applies OVER the universal Plan of the Archetype IN the microcosm; that is why the scheme of the human design, for example, the one obtained from the practice of the maithuna, although it does not contain the complete Plan of the universal Archetype, has, on the other hand, many references to it. The physical structures which inspire the universal Archetype, on the other hand, are, as is well known, encoded in the nucleic acids of the human chromosome; but such structures are only a very small part of the Plan in which a Manu Archetype consists.

Now, the evolutionary failure of the pasu, which motivated the intervention, in agreement with the Demiurge, of the Traitor Siddhas, was in the scarce evolution of its sphere of consciousness; but, as we have just seen, such evolution depends to a great extent on the discovery of itself, that is, ON THE SELF-DESIGN TO REVEAL AT SOME POINT THE POSSIBILITY OF ONTIC AUTONOMY; then, it is evident that
that in this phase of the Plan the most important intervention of the Traitor Siddhas must have taken place. And, in truth, this is what happened. The Traitor Siddhas, faced with the impossibility of modifying in any way the universal Archetypes, which are directly sustained by the Will of the One, decided to operate upon the human design, permanently modifying the destiny of man: by this means they hoped to achieve a rapid development of the sphere of consciousness of the pasu, an objective which was definitely achieved.

F - Genetic key technique.

In a few words we will describe the technique used in the genetic key. It is based on the maithuna between a member of the human species, from which peoples and nations will descend, with a Traitor Siddha incarnated in an actualized body of the Manu Archetype. BUT IN THAT BODY, WHILE THE UNIVERSAL TERM CORRESPONDS TO THE MANU ARCHETYPE, THE PARTICULAR TERM CERTAINLY CANNOT CORRESPOND TO THE DEMIURGIC DESIGN BECAUSE THE DESIGN IS MONADIC DESTINY AND IN THAT BODY THERE IS NO MONAD BUT A TRAITOR SIDDHA,
THAT IS TO SAY, A HYPERBOREAN SPIRIT. In this way, the Traitor Manu-Siddha administers to the pasu, during the maithuna, the knowledge of a modified design IN WHICH THE SYMBOL OF ONTIC AUTONOMY HAS BEEN SUBSTITUTED AS THE INDUCER OF ITSELF BY THE UNCREATED SYMBOL OF ORIGIN.

But the symbol of ontic autonomy has not been eliminated but substituted, in its function of inducing the discovery of itself, by the Symbol of Origin, coming to revist as a mere complement of the Symbol of Origin.

The reason for such a substitution obeys the second phase of the plan of the Traitor Siddhas, that is, the spiritual enchainment; because here, in the substitution of the symbol of ontic autonomy by the Symbol of Origin, THE INFERNAL GENIALITY OF THE TRAITOR SIDDHAS IS MORE APPRESSED THAN IN ANY OTHER ACT: IN FACT, FROM THEN ON, THE VIRYA WOULD NO LONGER HAVE TO "DISCOVER", LIKE THE PASU, THE SYMBOL OF ONTIC AUTONOMY IN ORDER TO INITIATE THE FORMATION OF THE SPHERE OF CONSCIOUSNESS, BUT THE SYMBOL OF ORIGIN WOULD BE "DISCOVERED" BY THE REVERSED SPHERE SPIRIT AND HE, WITHOUT KNOWING IT, WOULD POWERFULLY DEVELOP THE SPHERE OF CONSCIOUSNESS.
The evolutionary initiative would thus be ceded to the chained Spirit, the Ego, while the soul, which would serve as its seat, would receive the evolution; and the semi-divine man, the virya, would exhibit the permanent inner duality of the soul and the Spirit.

Returning to the description of the technique employed in the maithuna, let us clarify what was expressed in F, that the Traitor Siddhas, by modifying the design, permanently modify the destiny of man. This statement is due to the following fact: during the maithuna, the design of the Traitor Manu-Siddha is irradiated on the microcosm of the pasu in such a way that the substitution of the Symbol of the Origin remains embodied, also, in the blood of the pasu, AS AN ACQUIRED CHARACTER. Thus, the pasu's own design becomes definitively modified, in imitation of the design of the Manu. Consequently, the technique of the genetic key CAUSES A GENETIC MUTATION IN THE PASSU. This should be well understood because there are those who erroneously believe that "from the copulation of the Angels with the daughters of men" the viryas arose, which is inaccurate because we have already seen that, during the maithuna, a mutation of the pasu is produced, a mutation that is necessarily hereditary. The virya is not, then, the hybrid fruit of the carnal commerce between the "Angels" and men, but the descendant of a Manu-Siddha Traitor and OF A PASU PREVIOUSLY TRANSMUTED INTO VIRYA BY EFFECT OF THE SEXUAL MAGIC OR TECHNIQUE OF THE GENETIC KEY.

The virya thus receives a double inheritance: divine from his Hyperborean ancestor and mutant from the pasu Great Ancestor. However, as an effect of the Kaly Yuga, many communities of viryas have committed the "racial sin" of mixing their semi-divine blood with the blood of the animal-man or pasu, introducing in their temperament a strong animal tendency, that is to say, involutionary. Because, it must be stated, that valuable divine component that can turn man into a God or a Demon, the Symbol of Origin, must be preserved by pure blood: both the technique of the genetic key of the Traitor Siddhas, that is, the plans of Chang Shambala, and the Hyperborean Strategy of Return to the Origin, of the Siddhas of Agartha, demand racism as a means of preserving the extraterrestrial heritage: only the Sages of Zion, the Chiefs of the Chosen Race of the Demiurge Jehovah-Satan, seek by all means to degrade the Hyperborean lineages of the Earth. What is a Hyperborean Strategy of the Loyal Siddhas and why the Hebrews act in this way are questions that will be answered in detail in Part Two.

Finally, it should be added that the symbol of the Origin, by reflecting the Infinite Self, marks the beginning of the history of the microcosm or consciousness: the scheme of itself is structured, then, around the Symbol of the Origin. But, as the Symbol of Origin emerges, it does so transversally, transported by the conscious subject which thus manifests itself for the first time; and, as the Symbol of Origin reflects the Infinite I and manifests an I IN the virya, it is understood that from the first moment the conscious subject and the I are identified, deeply confused. But the confusion between the soul and the spiritual is a necessary condition in the Plan of the Traitor Siddhas, for the Spirit to impel the evolution of the soul.

G - Location of the "I" in the virya.

The plan of the Traitor Siddhas was aimed at developing the sphere of consciousness of the pasu; for this purpose, in a first phase, they embody the Symbol of Origin in the memory of the blood; the second phase is automatically fulfilled when the reversed Spirit is reflected, without knowing it, in the Symbol of Origin and brings about an "I". Evidently it is the "I" that is responsible for the development of the sphere of consciousness, that is, for the fulfillment of the objective of the plan, and this could not be done in any other way than through the conscious subject, who animates the sphere of consciousness: the seat of the "I," its natural residence, must therefore be none other than the conscious subject. But for this to happen, the Symbol of Origin should be permanently OVER the conscious subject. How could this happen without the conscious subject objectively noticing and rationalizing the Symbol of Origin? Answer: The Symbol of Origin is an UNCREATED ENTITY, that is, NOT CREATED BY THE DEMIURG, WHO CREATED ALL ENTITIES; therefore, THERE IS NO ARCHITECTURE.
UNIVERSAL THAT CORRESPONDS WITH ITSELF on the archetypal plane of the macrocosm and, consequently, ITS INVERTED COPY DOES NOT EXIST IN THE ARCHETYPICAL MEMORY OF THE MICROCOSM: reason is, finally, incapable of interpreting the Symbol of Origin because the brain does not have archetypal elements with which to rationalize it. This means that the Symbol of Origin DOES NOT EXIST for the rational subject nor for the cultural subject because they CANNOT RELATE IT WITH THEIR RESPECTIVE STRUCTURES. Only the conscious subject of the virya, who is in permanent contact with the Symbol of Origin, could APPRECIATE IT in the noological background of the SELF: BUT SUCH APPRECIATION WILL NEVER BE RATIONAL BECAUSE IT LACKS MEANING, BECAUSE IT DOES NOT PROCEED FROM THE CULTURAL STRUCTURE BUT FROM THE BLOOD.

We know that meaning is the foundation of thought: every conscious representation, every image, even the perceived fantasies, are based on the rational meaning proposed by the cultural subject in a horizontal language. But how does one perceive the Symbol of Origin, which lacks rational meaning? Answer: if the conscious subject were to perceive the Symbol of Origin, AS A THOUGHT, he would only become conscious of the I as an object: IT HAPPENS THIS WAY BECAUSE THE CONTENT OF THE SYMBOL OF ORIGIN IS THE SELF. In that case the conscious subject would dissociate himself from the I, and in a sort of super-reflection, would succeed in perceiving the I objectively, that is to say, the soul would become aware of the Spirit.

But, from the point of view of the Hyperborean Wisdom, it is not so much what the conscious subject, the soul, experiences when perceiving the Symbol of Origin, but what the Self feels in a similar case:

IF THE SELF WERE ABLE TO PERCEIVE THE SYMBOL OF THE ORIGIN IN WHICH IT IS REFLECTED AND FROM WHICH IT COMES, IF IT WERE ABLE ONLY TO INTUIT IT, IT WOULD KNOW IMMEDIATELY THAT IT IS "NOT FROM HERE" AND WOULD TRY TO ORIENT ITSELF TOWARDS THE ORIGIN, TRACING THE MEMORY CONTAINED IN THE BLOOD, CAUSING THIS PERCEPTION OF THE SELF IS THE OBJECTIVE OF THE "SONG OF A-MOR OF THE SIDDHAS"; STRATEGY OF THE SIDDHAS OF AGARTHA THAT WILL BE STUDIED IN THE NEXT SECTION.

It is important to emphasize that the intuition of the Symbol of the Origin by the "I", that awakening, that spark of light that sends forth the Spirit, affects the conscious subject with the sensation of an infinite nostalgia, a "like memory of another world", a reminiscence of lost happiness, Eden, paradise, known and forgotten heavens, divinities and terrors unsuspected until then and which overwhelm the soul. That is why the reaction of the soul is typical, trying to obstruct the memory of blood of the "I", degrading by all rational means at its disposal the divine intuition of the Origin. And the Self, ALWAYS, will have to struggle with the soul, with that expression of the Demiurge, before accessing the Origin and trying to revert, to return to normality, to the reverted Spirit-sphere, to the Hyperborean Spirit THAT IS HIMSELF.

H - Analogical study of spiritual chaining.

The genetic key has transmuted the pasu into virya and endowed him with a divine inheritance: the Symbol of Origin in the memory of the blood. Moreover, through the Symbol of Origin, the Spirit is chained to the evolution of the pasu, now a lost virya: what for the spirit constitutes a supreme evil, for the pasu represents the greatest good. It is, of course, a terrible Mystery, which must be approached with great prudence and courage. A way of approaching it that can be highly suggestive consists in using the Model of the Sphere, which we saw in the first paragraphs, and linking it to the analogical scheme of the pasu: we will thus have the possibility of representing graphically the lost virya in a system that keeps rigorous conceptual correspondences with the Mystery of the chained spirit.

The pasu's body is a potential microcosm, successive in transcendent time; therefore, its passing occurs within the macrocosm, where the formative potency of the archetypal plane sustains its evolution. This situation has been depicted in figure 27; compare with figures 9, 11 and 11b.

Let us suppose now that the pasu of figure 27 has the Symbol of Origin incorporated into it because of the genetic key, what is the effect? Answer: Let us remember that the gazes of the reversed Spirit-sphere (see figures 5 and 6) cross the whole cosmic space, that is to say, "the world of finite entities", to meet at the infinite pole (see figure 7 and 8) where the synthesis of the infinite Self is realized.

FIGURE 27

This situation should remain unchanged for the infinite Self since the Spirit-sphere is ETERNAL and, therefore, NON-SUCCESSIVE in transcendent time. However, at the coming of the Pralaya, when the One concludes his Day of Manifestation and the material order is dissolved, then the Sphere-Spirit will be able to reorient himself, since between him and his infinite Self the world of finite entities will no longer stand between him and his infinite Self. But until that day arrives, the Sphere-Spirit must remain in absolute disorientation.

But, behold, the Traitor Siddhas introduce into the macrocosm the uncreated Symbol of the Origin, and some of the infinite gazes are reflected in it, trying to orient themselves towards the Origin. Thus, in the Symbol of the Origin is synthesized a Self that participates in the Infinite Self. So much for the answer to the previous question.

Figure 28 shows the intersection of the pasu with an expanded infinite pole of the infinite Self, due to the effect of the genetic key. It is thus verified that the virya participates to some extent in the infinite Self.

In order to study such participation in more detail, it is useful to observe figure 29, in which only the Spirit-sphere and the psychic structure of the pasu are represented; it should not be forgotten, of course, that this situation takes place in the macrocosm.

We see there that the sphere of light has been marked with a thicker stroke (compare with figure 22) and that, in its interior, on a CONCAVE LINE AB, some glances of the Spirit-sphere are reflected. Analogically, the line AB corresponds to the profile of the Symbol of the Origin: it is CONCAVE because "THE ORIENTATION OF THE SPIRITUAL GNOSIS IS SIGNED BY THE CONCAVE", as explained in the section "The Normal Spirit-sphere". On the AB line the Spirit manifests itself as the "I" of the virya, an "I" that tends spontaneously to confuse itself with the conscious subject.

because the Symbol of Origin AB is always placed in the sphere of light by determination of the genetic key.

I - The spiritual enchainment introduces the infinite into the microcosm.

The macrocosm is a world of finite and successive entities. Neither on the archetypal plane nor, still less, in the archetypal memory of the microcosm is there an infinite Archetype. Much less is there any design that reveals it: the infinite, then, is a knowledge essentially forbidden to the pasu. However, by the intervention of the Traitor Siddhas, the Sign of the Origin has come to cause the manifestation of the Spirit-sphere in the microcosm and the participation of the infinite Self in the evolution of the Pasu; consequently, this incomprehensible fact has occurred: THE VIRYA IS A FINITE ENTITY PARTICIPATING IN THE INFINITE.

But, this being so, where in the microcosm, in what structure, in what dimension, where, in short, should one look for that inner infinity of the virya? Answer: The actual, real, complete infinity can only be in the Infinite Self; therefore, it can only be found when the Self of the virya transcends the finitude of the conscious subject, of the soul, of the scheme of self, and knows itself to be outside of evolution, a reflection of the eternity of the Spirit. Only then, after such liberation, after the Great Delusion has been broken, is the unthinkable transit between the finite and the infinite possible; only then is the reversion of the reversed sphere Spirit possible, the return to its normality.

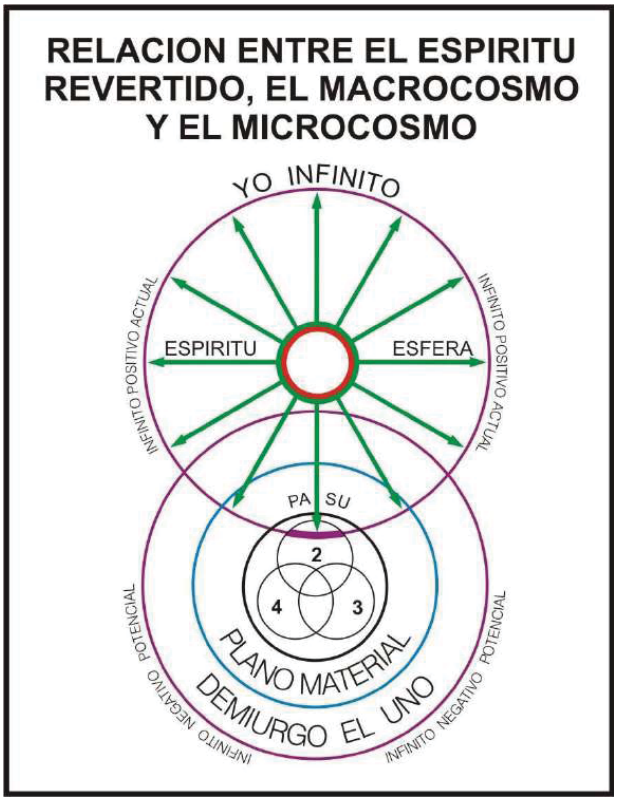

FIGURE 28

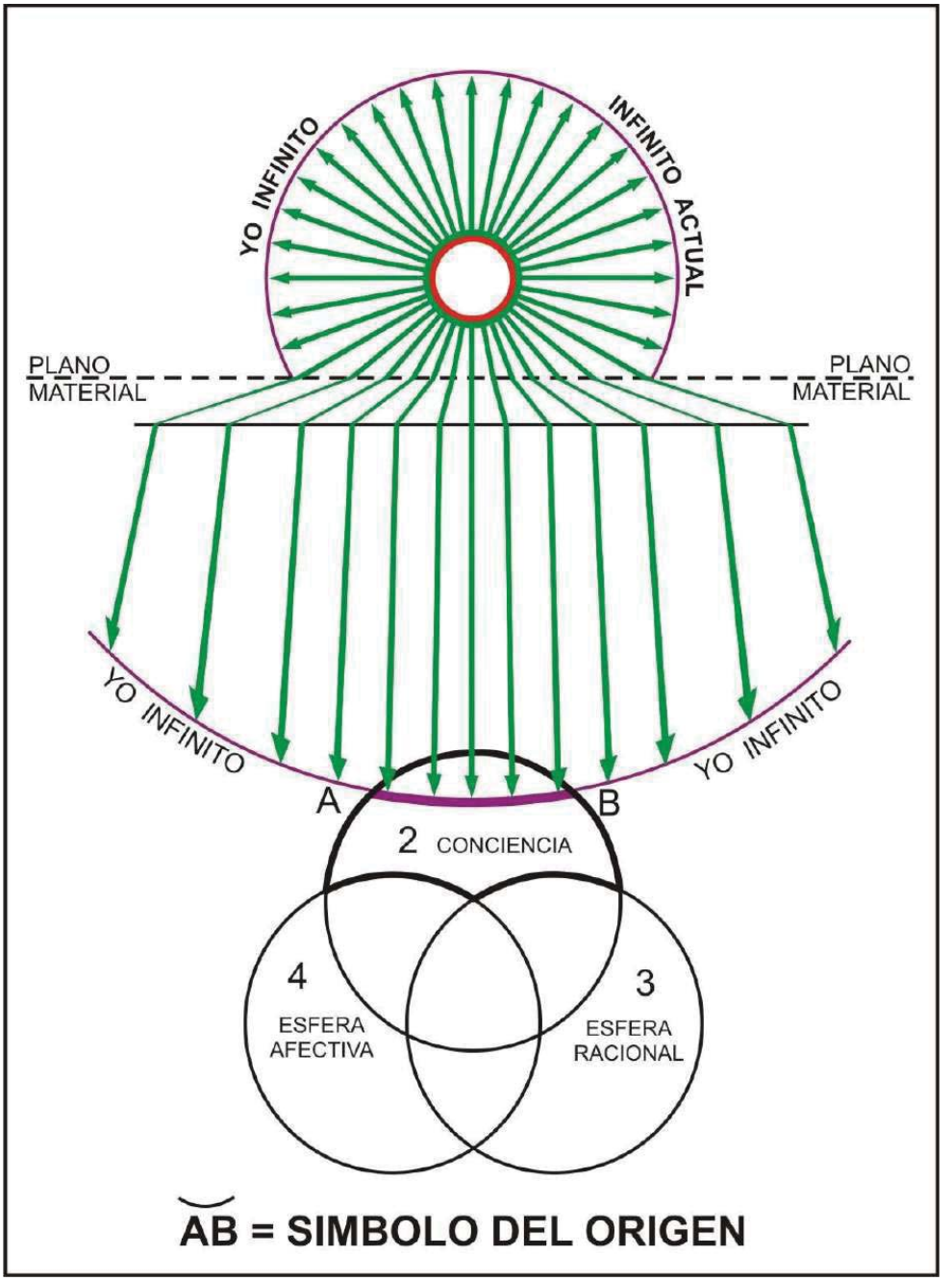
YO INFINITO
INFINITO ACTUAL
PLANO MATERIAL
PLANO MATERIAL
YO INFINITO
YO INFINITO
A
B
2 CONCIENCIA
4
ESFERA AFECTIVA
3
ESFERA RACIONAL
AB = SIMBOLO DEL ORIGEN

FIGURE 29

To clarify this answer, we must distinguish exactly between the "lost" (or "sleeping") self and the "awakened self", which constitute the two modes of action of the virya's self. Of these, only the awakened Self is capable of gnostically accessing the infinity of its own essence AS THE CULMINATION OF A HYPERBORNE STRATEGY. The other, the lost Self, will never know infinity because it is temporalized, identified with the conscious subject; it must first free itself, awaken from the Delusion, before even conceiving spiritual transcendence, the mutation of virya into Siddha. That is why the Hyperborean Wisdom classifies viryas as "lost" or "awakened", according to the quality of their empirical Self.

The Infinite Self is INSUBSTANTIAL, polar synthesis of the Spirit. The symbol of Origin, on the other hand, is SUBSTANTIAL like any psychic termination: it is a semenic element of energetic substance. But the Infinite Self, by reflecting itself in the Symbol of Origin, generates the Self of the virya which can be substantial or insubstantial according to its "lost" or "awakened" condition.

The genetic key of the Traitor Siddhas aims at producing, in the pasu, an Ego as substantial as possible, that is to say, a hypostasis of the infinite Ego: its infinitude is thus attenuated. In this way a lost Self is obtained whose total activity can be harnessed to propel the evolution of the soul. The lost self arises in the bosom of the conscious subject, confused with the latter, as a hypostasis of the Infinite Self called PERSON. That is to say: behind the personality of the virya, in his person, there breathes a lost Self which is a hypostasis of the Infinite Self, a reflection of the eternal Spirit. Only he who makes the inverse transit, from the mere personality to the substantial lost Self, and who transcends that hypostasis which is seated in the Symbol of the Origin and reaches the Symbol itself, will have the certain possibility of accessing the actual infinite, the Spirit.

But the inner discovery of this possibility of liberation was forbidden from the beginning to the virya, who was not yet called by that name. As will be explained in Part Two, in the exposition of the Strategy "O" of the Siddhas, the intervention of Christ-Lucifer definitely altered the plans of the Traitor Siddhas and left open a path for the liberation of the captive Spirits. Since then, whoever manages to be included in the Strategy "O" of the Siddhas, can choose to apply one of the seven ways of Liberation of the Hyperborean Wisdom to find and follow the inverse path that leads to the Vril: "to this, to the semi-divine man who fights against the Demiurge and his allies to free the captive Spirit, and who follows, for this, the inverse path of the pure blood, only to this was given the name of virya". This virya is, of course, the "awakened virya," possessed of an unsubstantial awakened Self, capable of apprehending the Symbol of Origin in the pure blood and hearing the Song of A-mor of the Siddhas. THE REASON FOR THESE "FOUNDATIONS OF HYPERBOREAN WISDOM" IS, PRECISELY, TO GIVE THE LOST VIRYA THE NECESSARY ELEMENTS TO ATTEMPT THE TRANSMUTATION INTO AN AWAKENED VIRYA, THAT IS TO SAY, TO SEARCH FOR HIS AWAKENED SELF AND DISCOVER HIMSELF INFINITE, UNSUBSTANTIAL, A
REFLECTION OF THE ETERNAL SPIRIT. For only the awakened virya can successfully attempt the reversion of the reversed Spirit-sphere, an operation which, if performed FROM the microcosm, can transmute him, in turn, into an immortal Siddha, with his body of pure VRAJA, indestructible on the physical plane. This marvelous operation, the object of the Hyperborean initiation, although this book is addressed to the lost viryas, will be described theoretically later on in order to stimulate and support the yearning of every virya for spiritual liberation.

Although the lost Self is a hypostasis of the Infinite Self, and is permanently confused with the conscious subject, a transcendental intuition of the infinite is not infrequent, for, in spite of the objective of the genetic key, with the spiritual enchainment the infinite has come to install itself within the microcosm. But such intuition, which comes from the Spirit, that is to say, from the eternal, presents itself in the sphere of light as mere fantasy and ends up being rationalized by the apperceived bending of the lost conscious subject-I (see section "Func. of the Sphere of Conc.", art. "G", Second). This occurs because the Ego, which is ESSENTIALLY ATEMPORAL, THAT IS TO SAY, NOT SUCCESSIVE AND MUCH LESS HISTORICAL, is submerged in the conscious historical subject, forming with it the person of the lost virya; in that hypostasis, the Ego loses the encompassing power of eternity and is bound to the immanent present, pouring into that dialectical strip of time its own metaphysical intuitions; but the intuition of the infinite cannot be a "sacred symbol" because it does not participate in any universal Archetype: hence the impossibility of reason to interpret it and the incomprehensible solution of the "potential infinity" to which it always arrives.

In the lost virya the reduction of the intuition of infinity gives rise to the CONCEPT of potential infinity, that is, to a semic slice of a Relation of the cultural structure. The procedure is the following: reason establishes a Relation between unitary Principles; such a Relation can subsequently be equated, by systematic operations of the cultural subject, to any cultural object or extensive ideal; well: in such a Relation there are concepts, i.e., contextual meanings in certain habitual languages, e.g., idiomatic, algebraic, algebraic, geometric, logical, etc., which propose THE POSSIBILITY of the infinite, which propose THE POSSIBILITY OF INTERMINABLY DIVIDING THE EXTENSION OR INCREASING IT INDEFINITELY BY ALWAYS ADDING A NEW UNIT. It goes without saying that
this rational indefiniteness is only a propositional meaning and has nothing to do with the actual, real infinity of the Infinite I: the lack of end of any interminable addition or division only demonstrates the impossibility of the subject to overcome the duration that such an interminable operation would REALLY take; (discounting the "limits" of the infinitesimal calculus that are only supposed, never effectively reached by a continuous operation). Naturally, this systematic and unattainable infinity can only be "potential" since it consists in the "possibility", enclosed in the concept, of never reaching the end. From this point on, all the lost viryas who have tried to overcome the potential infinite, seeking the transfinite, have ended up in frustration or madness due to their ignorance of the Foundations of the Hyperborean Wisdom; our science, in fact, teaches the way to the actual infinite, which is not, nor can it be, a mere concept but the highest spiritual experience: the actual infinite is incomprehensible, that is, it is unattainable by reason; it can only be experienced by the awakened Self, its own essence.

In synthesis, the lost virya must be convinced that it is impossible to reach actual infinity starting from the concept of potential infinity: the actual infinite is not something to be reached at the end of an operation, which is paradoxically considered "interminable" or potential, a becoming, a possibility; this is like attributing an evolutionary or successive character to the infinite, like believing that it is a future event towards which one progresses, AN END IN THE ENDLESS, AN "ENDING" IN THE TELEOLOGICAL SENSE THAT THE DEMIURG HAS DETERMINED FOR EVERYONE
THE ENTES; that is to say, the potential, possible infinite, is, against all attempts to disguise it, only a future infinite, projected in time, an unreal infinite. But in the future of all time there is not the infinite but the Pralaya, the end of one cycle and the beginning of another. The error comes from thinking of the infinite with a lost self, contaminated by time.

immanent, thus allowing reason to interpret and propose its concept, that is to say, that reason KNOWS what is essentially INCONCEIVABLE. For the actual infinite cannot be reached because it always is: it is real at all times because it is perfect outside Time; it is always present, from its eternity, in the pure Self of the virya, on the Symbol of the Origin, in the purity of the blood. This "arriving" is neither temporal nor spatial, but STRATEGIC or, if you will, Gnostic: this is what the Hyperborean Wisdom refers to when it speaks of "arriving at the Vril", "arriving at the infinite", "arriving at the awakened Self", etc., not at a spatial-temporal transit, but at a spatial-temporal transit, not at a spatial-temporal transit, but at a spatial-temporal transit.not to a spatio-temporal transit but to a STRATEGIC LEAP TOWARDS THE SYMBOL OF ORIGIN, an act that is called "BLOOD PURIFICATION" and is already the main objective of the Hyperborean initiation. In the strategic "arriving" it is not interested in CRONOS, the time, but in KAIROS, the opportunity to attack the enemy and win eternity: because kairos is both moment and eternity, the moment in which the warrior dies and wins the eternity of Valhalla, that is why kairos can only consist of a fulcrum from which space and time are traversed TOWARDS eternity: ONLY A LOST SELF ACTING ON THE RIGHT KAIROS CAN "ARRIVE" TO THE ACTUAL INFINITY, TO THE INFINITE SELF.

At this point it is convenient to reread the following paragraph, taken from our b o o k "The Mystery of Belicena Villca":

"There is a common hyperborean sense in the events of the viryas of our history, but this sense, this intention, this tendency to mutation, IS NOT A LOGICAL CATEGORY BUT A STRATEGIC CATEGORY. It cannot be apprehended with reason because it is not rational; but neither is it irrational. There is here another paradox, which is JUST AND NECESSARY, we shall see why.

"A Strategy is a MEANS, or the planning of means, to obtain an END. In war, the Strategy is the total set of measures to be taken to obtain success, that is, "to impose our will on the enemy". For the Hyperborean viryas it is CLEAR AND PATENT that there is a cosmic war and that we are all engaged in it. The BLOOD CONFUSION that the lost viryas suffer is also an ACTION OF WAR, a SATANIC TACTICAL ACTION, to impede the AWAKENING, the RETURN TO THE ORIGIN and the LIBERATION FROM THE GREAT ENGAGEMENT. That is why we say that EVERY ACTION OF THE HYPERBORNE VIRYAS IS AN ACTION OF THE SATANIC TACTICS.
STRATEGIC CATEGORY and that, as long as there is no clear vision of the Strategies at stake, it is not possible to INTERPRET such actions.

"When a people is collectively identified with a philosophy or religion, going so far as to regulate daily life according to norms, precepts or laws emanating from such philosophy or religion, we say that they constitute a "way of life" for those who practice it. Thus we say "Buddhism is a way of life" or "they govern their life by the Decalogue of Moses" or "the Neoplatonists lived according to the Stoic philosophy", etc. In a similar way, STRATEGY can be considered as THE WAY OF LIFE OF THE HYPERBorean VIRYA.

"And if, when we see a mendicant monk of India meditating for long hours and fulfilling all the Buddhist rites, we say "he lives every minute of his life according to his religion and she is always present in him"; we must also, analogously, say "the Hyperborean virya lives every minute of his life according to the Hyperborean Strategy and she is always present in him showing him the path of return."

"To make these statements clearer, let us briefly consider the hypothetical steps that a lost virya would follow to find the path of return. It will thus become evident that such steps are nothing other than TACTICAL MOVEMENTS, i.e., strategic categories:

"Initially the virya is LOST. Contributing to perpetuate this state is the Satanic Strategy whose main tactic is based on CONFUSION; on creating confusion or increasing the existing one.

"The following rule must be kept in mind here: FOR THE SYNARCHY "CULTURE" IS A STRATEGIC WEAPON.

"The virya seeks ORIENTATION and for this he puts himself on ALERT. This is the first strategic category incorporated into ordinary life. The permanent state of ALERT will eventually lead him to doubt reality, its sensible appearance, and to d i s t r u s t reason and the rational, which will reveal themselves as accomplices of the Great Deception. In these conditions it is possible to AWAKEN, to become an AWAKENED VIRYA, by experiencing a NOSTALGIA for ANOTHER WORLD.

"That primordial world that is sensed, and that attracts with the force of return, is the homeland of the spirit and its REMEMBRANCE IS CONTAINED IN THE BLOOD. It had been FORGOTTEN and that forgetfulness caused the loss of orientation, confusion, and transformed it into LOST VIRYA. But when experiencing the Minne, the memory of blood, other eyes that never sleep, different from the physical eyes that only see the illusion, will be opened and a PERMANENT STATE OF ALERT will be assumed, necessary to not give in to the enemy Strategy and fall into a new and greater confusion.

"If this happens, the virya is already a STRATEGIC SUBJECT of whom it can be said: "all his movements aim at a single end"; "nothing can deviate from his route", "his courage and fearlessness know no limits"; in short, "he is an AWAKENED VIRYA".

"The awakened virya will relentlessly go into combat against the ELEMENTALWESEN without EVALUATING THE PROBABLE OUTCOME OF HIS FIGHT, i.e.
that is to say, WITHOUT PROJECTING IN TIME. He will only be interested in the action itself, to the extent that it contributes to exalt his heroic or mystical virtue to such a degree that any return to ordinary life, to the Great Delusion, becomes unbearable. That human limit that can only be reached when the mind has been stripped of all dogma, of all morals, of all material desire, of all ties with the world, that primordial summit that can only be climbed to in the heat of combat, that spiritual height inaccessible to anyone who possesses a hint of evolutionary materiality, of duality, or of opposition to duality, that point of NO RETURN to which these sentences and many others allude is, with all precision, the product of PURE BLOOD.

"But when we speak of BLOOD IMPURITY, this concept should never be confused with that of RACIAL IMPURITY, in the sense of mixture of races, miscegenation or bastardization. It is true that ethnic miscegenation causes a GENETIC CONFUSION and that this increases the STRATEGIC CONFUSION of the virya, but this is only a part of the problem and, we would say, the minor part. BLOOD IMPURITY is an esoteric concept of the Hyperborean Wisdom that refers to the Gnostic content of the blood and, of course, to ANOTHER BLOOD, different from the mere lymphatic plasma or hemoglobin. We must bear in mind, then, that PURITY

RACIAL is a favorable factor but this by itself does not assure anything in terms of BLOOD PURITY. And it is worthless, for example, a racially pure people like the CELTIC if it is totally dominated by the Synarchic Strategy.

"That is why when the awakened virya decides to go to combat to PURIFY HIS BLOOD, this attitude, by itself, makes him independent of his degree of ethnic and genetic crossbreeding.

"Different is the case of the collective mutation, where the racial factor is important because a BLOOD COMMUNITY can be guided CHARISMATICALLY by a leader or Führer. This case is extensively dealt with in our work "TREATISE ON PSYCHOSOCIAL STRATEGY OF THE S.S.".

"The awakened viryas are charismatically linked to each other, due to their common origin, on the one hand, synchronistic, which we call the CATHENA AUREA or GOLDEN CORD. It is a NON-PHYSICAL link that is not understandable to reason, so we will momentarily desist from explaining it, although we will return to it later. For now we will only say that the awakened virya, the one who has FEELED the Minne and goes up the CATHENA AUREA towards the origin, INCIENTLY possesses a condition that PLACES him BEYOND any racial qualification or social pigeonholing. We do not say that this condition makes him SUPERIOR, but that it PLACES him OUTSIDE any standard of measurement. This condition is called HYPERBORIC LINAGE and refers to a concept of RACE OF SPIRIT totally unknown to the common people because of the fierce concealment to which it has been subjected. (To speak of a "Race of Spirit" is to touch one of the most terrible Mysteries, which is the one that refers to the arrival of the Hyperborean Siddhas to the Solar System and the cosmic TRAITON perpetrated by a part of them. We will return to this story). We said that the condition of possessing hyperborean lineage, the awakened viryas possess it INCIENTLY. What do we mean by incipient hyperborean lineage? Let us first look at a VULGAR interpretation of the phrase "incipient lineage", before answering according to the Hyperborean Wisdom:

"The word "lineage" refers to the family ancestry, that is to say, the blood ties, and these are possessed or not, without alternative. On the other hand "incipient" means "that begins" so that if we say "Pedro, of the Perez family, has an incipient lineage" we mean "Pedro BEGINS to have lineage of the Perez" which can only refer to some CHARACTERISTIC of the Perez that distinguishes them and that stands out clearly in the members of the lineage, that is to say a HEREDITARY FAMILY PROFILE that BEGINS to manifest itself in Pedro or that Pedro represents incipiently.

"Therefore, to speak of a person's LINEAGE does not consist in alluding to the mere fact of belonging to this or that family, but implies a whole universe of races, qualities and styles that tend to form a well-defined family TYPO. In this regard, JAIME DE MAHIEU writes: "The existence of such a TYPO cannot be denied in homogeneous lineages. The same current language admits it when it resorts to the expression "air of family". History knows lineages of craftsmen, peasants, industrialists, artists, statesmen, war chiefs, etc. THE LINEAGE IS, THEREFORE, A DIFFERENTIATED HEREDITARY BIOPSYCHIC GROUPING.[7]

"IT IS puerile to emphasize these concepts which until a few centuries ago were unanimously known, but which the universal Bolshevization begun with the French Revolution has suppressed from "Western culture". (For the Sinarchy "culture" is a strategic weapon"). However, it is still possible to observe that in

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In the non-massified domains of human activity, that is to say, where it is essential to have some CRAFT skills, the laws of lineage continue to impose themselves. In the human order," says Jaime de Mahieu, "it is well known, although questioned by the deniers of the inheritance of acquired characters, that several generations are necessary to form a good worker in certain difficult trades, glassware, for example. We have more confidence, in this respect, in the testimony and, above all, in the practice of industrialists who affirm the reality of the phenomenon, than in the assertions of scientistic theorists. Besides, were not those transformationists of the last century contradicting themselves who, while denying the inheritance of habits, founded their theory of the evolution of species on a gradual modification of the generations under the effect of the environment, a modification which could only be effected by the hereditary transmission of the progress made?".

"We now know that a lineage can be incipient IN AN INDIVIDUAL if it weakly represents the characteristics of the family TYPO. It is a concept that includes the idea of DEVELOPMENT or EVOLUTION: there is a TYPO and a path, the biological differentiation towards the TYPO. That is, a BEING and a BECOMING TO BE. That is why the REALIZATION OF THE FAMILY TREND is the best adaptation of a member to the figure of the "type" or the metaphysical "Archetype" that supports it and of which (the type) is its visible expression.

"Let us now answer the question about the incipient Hyperborean lineage that possesses an awakened virya using concepts of the Hyperborean Wisdom. The hyperborean lineage does not recognize TYPOS. However, analogous to the case of the family lineage, there is a TENDENCY in the virya that drives him towards a REALIZATION. This TENDENCY emerges from the pure blood, from the Minne, and the REALIZATION towards which it points is obtained by an inverse path, marching backwards, seeking the hyperborean origin of the Spirit. There is not here, as in the case of Pedro Perez, a becoming something determined, the conformation of a TYPO; on the contrary, in the inverse path, the DISSOLUTION OF ALL TYPO occurs, culminating the process in a sudden ONTOLOGICAL INDETERMINATION. Marching along the inverse path of return, one FINALLY reaches an UNCREATED state that can only be qualified as PURE POSSIBILITY. It is the REALIZATION OF THE hyperborean TENDENCY (Minne) of the pure blood that is called Spirit or Vril. This REALIZATION implies the definitive MUTATION of the awakened virya into immortal Siddha and his LIBERATION from the material order that governs creation. The spirit or Vril is INDESCRIPTIBLE and it is prudent to refer to it as PURE POSSIBILITY. However, the only concept of EXISTENCE possessed by the Hyperborean Wisdom corresponds to the Vril. That is to say that nothing spiritual has existence outside the Vril and that all intermediate psychic states must be considered illusory. Nothing exists outside the Vril because to obtain the Vril is to BE OUT OF EVERYTHING. And "ALL" is the Universe of the One, of the Demiurge who is the authorizing Demiurge of matter whose existence pervades ALL and whose will SUPPORTS the things of the concrete world.

"For these reasons, for the Hyperborean Wisdom the PASU does not exist, for his SOUL is a projection of the hypostatic monad that the Demiurge THOUGHT and EMANATED. Evolution only offers an illusory development OF THE CONSCIOUS SUBJECT that can never surpass its own Archetype or the ultimate monad. The soul of the pasu can

appear as "very evolved" and even "great", or "very holy", but it is pure illusion; its "existence" is subject to the Great Cosmic Cycles and has fatal dissolution in the PRALAYA or MAHAPRALAYA. At the culmination of one of these Great Cycles of evolutionary manifestation of matter or MANVANTARA, the FAGOCITATION of everything "created" is produced by the Great Deceiver and means the end of all Masters, Gurus, Choans, Rishis, etc.

"Every virya must always bear in mind the following strategic rule: "THERE IS NO POSSIBLE ALTERNATIVE EXISTENCE OUTSIDE THE CONQUEST OF THE VRIL." It is that is, there is NO OTHER alternative to exist, other than mutation."

Although the lost self is only a hypostasis of the Infinite Self, and the actual infinite only comes to him as a metaphysical intuition, its presence is felt with such intensity that it generally determines the person of the virya. In the personality of the virya there is thus transmuted a characteristic which depends directly upon the infinite, upon how close his person is to the awakened Self, that is, upon his purity of blood. This characteristic is called: "CONSCIOUSNESS OF THE TERMINATION OF THE ENTITY" and can be formulated as follows: THE GREATER THE CONSCIOUSNESS OF THE TERMINATION OF THE ENTITY, THE GREATER THE DEPENDENCE ON THE DESIGN, THAT IS, THE LESSER THE PURITY OF BLOOD: THE GREATER THE STRATEGIC DISTANCE BETWEEN THE LOST SELF AND THE AWAKENED SELF. And, inversely: THE GREATER THE CONSCIOUSNESS OF THE INCOMPLETENESS OF THE ENTITY, THE LESSER THE DEPENDENCE ON THE DEMIURGIC DESIGN, THAT IS, THE GREATER THE SANGUINE PURITY: THE LESSER THE STRATEGIC DISTANCE BETWEEN THE LOST SELF AND THE AWAKENED SELF. By
For example, the pasu is clearly differentiated from the lost virya by this characteristic: while to the pasu the entity appears to him always finished, complete in its finitude, to the virya the entity appears to him always incomplete, mere appearance concealing being or imperfect reality; while to the pasu, as the conscious subject evolves, the entity appears to him more and more perfect, by virtue of a greater consciousness of the representation of its scheme, that is, of its truth, TO THE VIRYA, as his sanguine purity increases, THE ENTITY APPEARS TO HIM EVER MORE AND MORE SUSPICIOUS.

The curious consequence arises from this fact that a great rational intelligence, that is, a great capacity to interpret the truth of the entity in numerous contextual languages, is in no way indicative of a "greater spirituality" but, on the contrary, it indicates a great determination of the evolving soul subject on the lost I; unless, of course, such rationality is only an independent structural property of the I, because of the purity of blood: the virya, in that case, will continue to find the entities all the more suspicious the more concepts of them the translating faculty of the cultural subject reveals to him.

The awakened virya, on the other hand, is not only capable of apprehending the actual infinity but also of APPLYING IT for his strategic purposes: in this consists, for example, the FENCE FUNCTION, which will be explained later, which allows to apply in every MACROCOSMIC SPACE OF SIGNIFICANCE an INFINITE FENCE, that is, A FENCE ON WHICH THE INFINITE POLE HAS BEEN PROJECTED.
a PLAZA, a liberated area in the macrocosm outside the control of the Demiurge, within which the awakened virya, potential microcosm, is placed to move strategically towards Valhalla.

J - The Golden Cord.

We will highlight a concept already seen, which we will take from the paragraph of "The Mystery of Belicena Villca", quoted above: "The awakened viryas are charismatically linked to each other, DUE TO THEIR COMMON ORIGIN, by a synchronistic bond that we call AUREA CATENA or GOLDEN CORD. It is a NON-PHYSICAL link ungraspable to reason". Although this concept will only be fully understood when the Strategy "O" of the Hyperborean Siddhas is known, which we will explain in the Second Part, it is convenient to make some clarifications here.

In the first place, we confirm what seems obvious: the charismatic linkage between viryas "BY THEIR COMMON ORIGIN" is due to the presence in them, in their blood memory, of the Symbol of Origin. However, a very important observation must be made here: the "charismatic bonding" does not occur BECAUSE of the Symbol of Origin, but, on the contrary, it is an ACAUSAL phenomenon. Or, if we want to make it even simpler, let us say that the charismatic linkage and the Symbol of Origin are part of the same phenomenon. This paradoxical fact can occur because the Symbol of Origin, although it IS NOT a universal Archetype, IS THE SAME SYMBOL IN ALL VIRYAS. That is why charismatic linkage can never be considered a force field phenomenon, similar to electricity, magnetism, gravity, or any other phenomenon of "forces of action at a distance".

The viryas, on the other hand, whether lost or awakened, are all synchronistically connected by the common origin, this connection forming an acausal bond, independent of transcendent time and space. And it should be noted that, although most of the lost viryas ignore it, the Golden Cord grants the marvelous possibility of acquiring, through pure blood, the highest level ever reached by another virya in any part of the world. Of course, such a possibility can only be taken advantage of by those who place themselves in the strategic space of a Mystique.

In order to give more clarity to this subject, we are going to transcribe here the paragraph "The Hyperborean Mystique, a magical-social motor", taken from our work "A Treatise on Psychosocial Strategy of the ". It only remains to note that the same subject, but from another point of view, will be treated again in Part Two.

"Section IV, The Hyperborean Mystique, a magical-social engine".

"Mysticism is an attitude of man towards the Divinity; an attitude that leads to an ultimate inner experience called MYSTICAL ECSTASIS (or MYSTICAL UNION) in which the personal link between man and God is established. For the mystical attitude to conclude in mystical ecstasy and for the transcendent inner experience to become concrete, a mediating agent called CHARISMA must intervene. Let us remember that the mystic is not "initiated" and therefore profane, but the transcendent experience that he pursues and obtains belongs to the highest order of esoteric gnosis, so that the CHARISMA must smooth out, as in initiation, all obstacles (rational, moral, biological, etc.) that stand between him and the Divinity. The charismatic agent intervenes in an apparently gratuitous and contingent manner on certain mystics, this intervention being so incomprehensible and inscrutable that some profane thinkers attributed it to the whim of God, rightly calling it "gift of God" or "divine grace". But the Hyperborean Wisdom, whose pale reflections survive in some esoteric traditions, affirms that the CHARISMATIC AGENT is perpetually present in an "absolutely transcendent" plane to the immanent world of matter and is called

PARACLITUS. It is what Christian theology has called the Holy Spirit, mistakenly including it as one of the "persons" of the trinity, that is, an aspect of YAHWEH-SATANAS. The Jewish Kabbalah also perverts the absolutely transcendent character of the PARACHRITE by linking it to the pantheistic immanence of YAHWEH-Satan.

"We will see in Part Two a more profound definition of the Paraclete; for now let us continue re-reading the transcribed clause.

"The Hyperborean Wisdom teaches that the Paraclete, or "charismatic agent", is sympathetically linked to the blood, to a REMINISCENT CONTENT that it possesses in some beings and which is called MINNE: the inheritance of the Symbol of the Origin. Hence the apparent lack of "worldly logic in the manifestation of the charismatic agent because it only intervenes in those mystics who have "felt the reminiscence" that grants the blood Minne. It is that not everyone can feel the Minne and many who feel it do not know that they feel it.

"To feel the Minne is to access its gnostic content and this is only achieved when, immersed in the mysterious torrent of the blood, there is the reunion with a forgotten truth, that is to say, made unconscious. This reunion is not necessarily a memory but the reminiscence of one's own lost divinity and the intimate certainty of belonging to another order of spiritual existence for which matter is hateful and the reality of the world essentially evil. Reminiscence is immediately followed by an infinite nostalgia that can only be mitigated by the hope of return.

"The Minne, then, is not so much the memory as the reminiscence and even the nostalgia that must be intimately experienced as an act prior to the mystical ecstasy, which is reached through the charismatic mediation of the PARACHRITE. That is why the Hyperborean Wisdom sustains a broader concept of charisma in the sense of PERSONAL ATTRIBUTE that can be conquered and developed for one's own benefit and for the benefit of the race. The personal charisma would be in this case "the sensitive effect product of the acausal intervention of the charismatic agent or Paraclete, in the mystical ecstasy, ecstasy that is only possible to experience if one has previously experienced the sanguine Minne, that nostalgia". From this concept there exists a whole secret technique, which allows the development of personal charisma, based on the possibility of accessing the Minne through the "Hyperborean Principle of the Purification of the Blood". This principle alludes to the ASTRAL BLOOD, subtle complement of the physical blood and intermediary between the Spirit and the physical body. According to this principle, the Minne is not present in all anthropomorphic beings but in those "descendants" of the Cosmic Hyperborean Race, of Christ-Lucifer, the only ones who deserve the qualification of semi-divine men or viryas. But, even in these, there are different degrees of impurity in the ASTRAL BLOOD that hinder or impede the access to the Minne and its liberating nostalgia. It is then necessary to purify the astral blood so that the "contained memory" of the Minne manifests itself. This is achieved by means of Secret Techniques that contemplate the possibility of knowing exactly if the man is of hyperborean lineage (virya) and, if so, what degree of impurity in the astral blood obscures the "contained memory" of the Minne.

"The Hyperborean Wisdom states that if a Siddha wishes during the Kaly Yuga or Dark Age to recognize the Hyperborean lineage in races degraded and degenerated by the "BLOOD IMPURITY", with a view to their purification and regeneration, only seven possible ways are available to him, one of which requires the effective possession of the GRAAL. The Secret Techniques, which are also seven, one for each pathway, make possible the

purification of the astral blood to such a high degree that they can provoke the transmutation of the VIRYA into SIDDHA, that is, of the semi-divine man into the immortal Hyperborean Divine.

In another order, it is also possible to develop the personal charisma of a leader so that, in leading a people, he exerts upon the mass of the people that charismatic fascination of the great chiefs. Even a leading elite could be charismatically endowed if there is some way for the selection of the VIRYAS and the Secret Technique is applied.

"Let us now clarify a widespread error that consists in relating personal charisma analogically with physical magnetism, in the belief that the latter behaves like the former. In this crude scientistic analogy, the charismatic man possesses an intense "field of force" that is perceived by other men thanks to the "interference of fields" that is produced when they place themselves in his vicinity. It is then said that such a man possesses "personal magnetism" and charisma, like the forces of action at a distance in physics, is associated with the notion of magnitude and spatial extension. The Hyperborean Wisdom teaches none of this, but affirms instead that the personal charisma that a leader "transmits" collectively to the mass is actually perceived by each one in particular thanks to a phenomenon of synchronicity. This is the reason why the personal charisma, however intense it may be, is never infallible, but only affects those who, by their spiritual lineage and degree of blood purity, that is to say by the quality of their Minne, can perceive it to a greater or lesser extent. But this perception is not merely sensitive but eminently transcendent and spiritual, as corresponds to a superior personal virtue, which is the charisma and not a blind and deceptive force.

We now have a better defined concept of what a mystic (of hyperborean lineage or virya) is. The Hyperborean Wisdom assures us that every virya, however impure his blood may be, possesses potential mystical conditions that can be "awakened" and suitably oriented for the benefit of the individual and the race.

"This "awakening" of mysticism can be induced by the personal charisma of a chief (FÜHRER), leader or guru, especially gifted. In fact, all the founders of religions and even the founders of simple religious orders, for example, h a d a great personal charisma that allowed them to gather around them people of the most varied condition who felt "attracted" to the new faith.

"This charisma, which leaders possess to a high degree and which seems to be an indispensable element to guarantee success in leading communities and founding lasting collective organizations, is the principle on which a Mystique is based. Indeed, a Hyperborean Mystique, or simply "Mystique", is always the collective perception of a charisma, which in turn can be sustained by the presence of a visible leader or emanate from a small group of hidden persons. But, whatever the case may be, the charismatic link between viryas always has as its center the blood, the Symbol of Origin that constitutes the common heritage of the hyperborean lineage. Let us now clarify who can develop a charismatic center.

"When speaking of the esoteric and the exoteric, it is usually said that the latter is the profane expression of the former. Thus a religion is the external, profane, EXOTHERIC aspect of an ESOTHERIC, internal, initiatory, SECRET DOCTRINE, jealously guarded by priests or gurus from whom flows the charisma perceived by the faithful, which is called MYSTIC.

"But, while this is a true fact in the perpetuation of religions, in the beginning of the religious movement there may have acted only one leader (Mohammed, Jesus, Manes, St. Francis of Assisi, etc.) possessed of a powerful charisma and expositor of a revealed Truth. Intellectually attracted by this Truth, but, fundamentally, persuaded in their credulity by the personal charisma, men group themselves harmoniously around that POWER CENTER which is the leader.

"In these and in all cases, the Mystique is the expression of a charisma that, perceived by many, acts as a binding or organizing agent around the OBJECT of the Mystique (leader, church, doctrine, homeland, etc.). Let us look at an example. An army can be very well equipped and organized, but demonstrate mediocre behavior in operations. The presence of a charismatic leader will reverse this situation by introducing an adequate Mystique in order to raise the operational performance to ensure victory. For this purpose, he will appeal in principle to patriotism or faith. It does not matter too much, in reality, the conceptual content of his discursive and oratorical harangue because the Mystique predisposes men to believe and on the other hand, as we have already seen, in the warrior (and priestly) function "the form predominates over the being". That is why the leader will present clearly the standard to be followed and the example to be imitated. The figure of a legendary hero, a God of war or a Virgin of the armies will be exalted, divinity to be imitated and from which protection is expected. Slogans will be fixed, hymns will be sung, advances or parades will be undertaken, uniforms and distinctions, flags and shields will be designed, and other infinite variants of the "formal determination".

"In a short time an astonishing change will be observed. The army of yesterday, of dubious morale and unreliable efficiency, has been transformed into a war machine, into an organically disciplined structure whose operational performance is vastly superior. Such is the beneficial effect obtained by performing the function of command within the "framework" of a Mystique.

"But, on the other hand, Mysticism, seen in this way, is something clearly morphological, whose perception causes experiences of a transcendent order. This is to allude to the semiotic character that the Mystique presents as a sensible and intelligible FORM because, like the symbol, the Mystique reveals its BEING to whoever is capable of apprehending it. That is why we say that: "Mysticism is a FORM sustained by a BEING called CHARISMA".

Pages ago we defined Mystique as "the collective perception of a charisma that in turn can be sustained by the presence of a visible leader or emanate from a small group of hidden persons". For the benefit of the subsequent exposition, it is convenient to establish clearly what is understood by "collective perception of a charisma" in this definition.

"The charism is the expression of the Paraclete or Holy Spirit, and ONLY HIS REMEMBRANCE can be EXPERIENCED from the Minne sanguineous. This means to speak of an absolutely transcendent and INDIVIDUAL experience which we call MYSTIC EXTHASIS and which it is not possible to imagine related to the COLLECTIVE.

What do we mean then when we speak of COLLECTIVE PERCEPTION of the charism? Answer: That, in the "framework" of Mysticism, individual charismatic experiences, different and unique in themselves, coincide synchronistically in time and space. This does not mean at all that such experiences are COLLECTIVE in the sense that we call COMMON EXPERIENCES or phenomena whose perception, one and the same, is shared by many, such as the observation of an eclipse or the hearing of a melody.

"The Hyperborean Wisdom calls "charismatic linkage" the fact of charismatic coincidence within the framework of Mysticism, and this is the only concession it makes regarding the COLLECTIVE."

"Therefore, when in the framework of a Mystique the "charismatic linkage" is established among men, which is nothing other than the "collective perception of the charism" mentioned above, this fact should be interpreted giving to the COLLECTIVE the conceptual dimension of COINCIDENCE TEMPORARY SPACE OF INDIVIDUALS instead of the more common idea of mass or crowd. We are aware of the difficulty involved in this distinction, so we will try to clarify the matter further in the next section V.

"Let us recall for the moment the thesis of section III. There we demonstrated that in the priestly and warrior functions "THE FORM PREDOMINATES OVER THE BEING". From this it is inferred that "by means of an adequate handling of the form the being can be determined" in the priestly or warrior function, a possibility that constitutes the principle of the control of human groups in the Psychosocial Strategy. Now then: being by definition the Mystique "A FORM THAT REVEALS THE BEING, THE CHARISMA", it is understood that the Mystique is the FORMAL instrument adequate to operate on human communities with the objective of "fixing" qualitatively the priestly or warrior functions or simply to "evoke" a determined collective archetype. That is why Mystique, as we have defined it here, is the system traditionally used by the great Hyperborean Guides of humanity, for example, the Führer, who succeeded in producing the "charismatic bonding" in the totality of the German people".

Another paragraph of the same work can contribute to further clarify the fundamental issue of the charismatic linkage of the Golden Cord.

"**b" - THESIS-** Let us recall the last concept of ITEM IV.

"We have established a fact: Mysticism is a morphological structure continent whose ontological content is a being called charism. And the charisma or charismatic agent, as we have seen, is the expression of the Paraclete or Holy Spirit who, as well as God insofar as the Holy Spirit is God Himself, manifests Himself on a plane absolutely transcendent to the immanent plane of matter. The Paraclete is therefore inexperiencible and inapprehensible on the physical plane, and if his expression, the charisma, is perceptible for some men it is only by virtue of the contained memory of the Minne. This means to speak of an individual experience since the Minne is something personal", different from one person to another. The "charismatic linking" of more than one man, several or many is the same thing, it can only happen within the framework of a Mystique.

"But the "charismatic bonding" between viryas that is experienced within the framework of a Mystique is, as we have seen, a synchronistic and acausal phenomenon, that is to say, a phenomenon that DOES NOT OCCUR BECAUSE of interactions of force fields (magnetic, electric, gravitational, etheric, astral, form-structuring, pranic, akazic, etc.), since this would be equivalent to admitting causal relations in the phenomena of collective charisma between viryas.

"However, the hypothesis of force fields or collective magnetism is the most accepted, even dogmatically, in modern mass psychology, and the reason for this is that the mentioned fields seem to possess real existence and to generate in part diverse phenomena of collective psychology. But such collective phenomena CAUSED by fields of animal or human magnetism have nothing to do with the "charismatic linkage" manifested to men by virtue of a Mystique.

"For the Hyperborean Wisdom the fact of the mass of men (VIRYAS) does not exist, not even in full multitude. Always, alone or gathered, near or far, the VIRYAS remain ONE in the mystery of the blood, and if any bond exists between them, it is that of the AUREA CATENA, the golden, synchronistic, non-causal cord of the Symbol of Origin, which links, outside the material determinism of the universe, the divine race of CHRIST-LUCIFER. Thus the "charismatic linkage" is transcendent and individual, man for man, VIRYA FOR VIRYA, and if it involves a number of men in the framework of Mysticism, these are not to be considered in any way mass or crowd. However, the Hyperborean Wisdom accepts that in animals or animal-men (pasu) force-field phenomena occur due to the genetic unity of all that exists within the space-time continuum in which the ordering action of Jehovah-Satan the Demiurge of matter is manifested. The important thing is to understand now that as long as the masses or crowds are considered from the quantitative and causal point of view, subject to psychological phenomena of force or magnetic field, we are making a big mistake from the hyperborean perspective and running an esoteric risk because the "collective forces" that act in the animal or animal-men populations (pasu) are of a net satanic or demonic order, technically called in occultism "archetypal projections in the astral light" or egregors, that is to say, vitalized and "liberated" collective archetypes outside of man and outside of men, but with the capacity to act on men.

"This erroneous conception has taken such a rise in political and social sciences that, even in Germany, and what is worse even in the Nazi Party, there were those who did not hyperbolically "SEE" the people as the set of VIRYAS that they are, but rather SEE, synarchically, mass and crowd.

"But without hyperborean vision there can be no understanding of the mission of the FÜHRER which is to lead the people, as a single VIRYA, towards the collective mutation of the end of the KALY YUGA, making effective the promise of liberation of CHRIST-LUCIFER and transmuting man into superman, the VIRYA into immortal SIDDHA, in a collective awakening which however will be personal and secret because it will be given in the 7 heavens and beyond the sky, for each one.

The synarchic vision of the man-mass, on the other hand, offers an idea of a herd that can only lead to a collectivist conception of society and the state, such as occurs with socialists and Marxists or a liberal democracy in which the state, controlled by political oligarchies and economic mafias, is based on the masses.

suffragettes, whose majorities exercise no real control over their historical destiny and are simply reduced to subjugated "classes".

"The hyperborean vision leads us to the liberation of the causal order, to the elevation of man from the collective in which he is immersed and to his definitive individuation, reintegrating himself to the awakened Self in the selbst. It is the end of the Kaly Yuga or Dark Age.

The synarchic vision means continuing in the causal order, subject to the law of evolution and the guidelines of material progress on which Western civilization is based. It means the ever greater immersion of the individual in the collective, marching history towards a mechanically complex future society in which man will disappear as such in a metaphysical atrophy of his self, an indispensable objective to fulfill the end of the synarchic vision which is the World Government. "But in this super government the order of the beehive will reign: a gigantic world anthill governed by an endogamous hierarchy, probably Hebraic. The world God: Jehovah-Satan".

THE AWAKENED VIRYA: IN SEARCH OF THE BEGINNING OF THE ENCIRCLEMENT

A - Analogical theory of the awakened virya.

In Part Two we will explain in detail the way in which a lost virya can be transformed into an awakened virya, a way which consists basically in an attitude of the lost Self called "luciferic gracefulness". Here we will explain, analogically, what is expected to be obtained with such an attitude and we will refer, for this purpose, to the scheme of figure 29.

The concave line AB represents the Symbol of the Origin; on which the Infinite Self is reflected. But, as we saw in "I", there is a hypostasis of the Infinite Self called the "Lost Self" that identifies and confuses itself with the conscious subject, forming the person of the pasu: this hypostasis, the Lost Self, cannot be anywhere else in the figure than directly on the line AB. It is this lost Self, substantial and temporalized, that is sought to be transcended by means of the luciferic graceful attitude. Seeking what? The awakened, unsubstantial and timeless Self, which is a pure reflection of the Infinite Self, that is, of the Eternal Spirit. And where can the awakened Self be represented in figure 29? In order to find the answer, we must warn, first of all, that, BY ITS INSUBSTANTIAL CHARACTER, THE AWAKENED SELF CANNOT BE IN THE SPHERE OF CONSCIOUSNESS BECAUSE IT IS INTEGRATELY ENERGETIC, THAT IS TO SAY,
SUBSTANTIAL. Let us agree, then, that the awakened "I" is found OUTSIDE THE SPHERE OF CONSCIOUSNESS, AT A POINT CALLED SELBST.

In Figure 30 the selbst has been represented by showing it analogically as a FOCUS in which the reflection of the Infinite Self is concentrated upon the Symbol of Origin AB. The selbst, which is analogous to a focus rather than a "center," synthetically reflects the infinite pole as the "awakened Self." Thus, the awakened virya is also defined as "he who has transferred his Self to the selbst."

As we shall see in Part Two, as the selbst is occupied, a new sphere called EHRE is generated around it. Such a sphere is clearly hyperborean, proper to the semi-divine men or viryas. And what does such a sphere contain, apart from the center-focus selbst, seat of the awakened Self? Answer: EGOIC WILL. Ehre, in effect, is a sphere of will: BUT

THIS WILL IS NOT AN ENERGY WHICH

COMES FROM THE MICROCOSM, NOT EVEN THE MACROCOSM, BUT AN EXTRA CONTRIBUTION MADE BY A CHARISMATIC AGENT KNOWN AS THE "PARACLITUS." That is why the will of the awakened virya is called "gracious": because the GRACE of the Paraclete has endowed it with a superhuman and heroic strength. Although all this will be clearly explained in Part Two, we can advance the nature of the Paraclete: IT IS THE TRASCENDENT CONTACT WITH THE WILL OF THE UNKNOWABLE, THAT IS, OF THE HYPERBOREAN GOD. But this "contact", of course, can only be made by the awakened Self from the selbst.

In figure 31 we can observe the sphere Ehre, of egoic will, surrounding the selbst. We see there that Ehre is a sphere OPEN AT THE TOP, and that the hole is called VRIL. As we shall see, when we study the Theory of the Siddha Berserkir, the Vril is the last step that remains to be taken by the chained spirit before it obtains the definitive liberation: WHEN THE AWAKENED SELF SUCCEEDS, FROM THE SELBST, IN LOOKING TOWARDS THE SYMBOL OF ORIGIN AND, BY REFLECTION, SEES THE SPIRIT SPHERE REVERSED, THEN IT IS IN A POSITION TO EFFECT THE STRATEGIC ORIENTATION OF THE SPIRIT, THAT IS TO SAY, TO TURN THE SPIRIT REVERTED TO NORMAL. It can thus be transmuted into immortal Siddha by employing THE POWER OF THE VRIL. But this operation will be explained analogically in another article.

Finally, it is now clear that, because of the essential soul-Spirit duality, there are two nuclei of self in the virya: one is the scheme of self animated by the conscious subject, whose essence is temporal; and another is the selbst, animated by the awakened Self, a timeless subject. The conscious subject reveals to the transmigrating and immortal soul THE SELF-CONSCIOUSNESS in the microcosm. The awakened Self reveals to the Eternal Spirit THE GNOSIS OF SELBST in the microcosm.

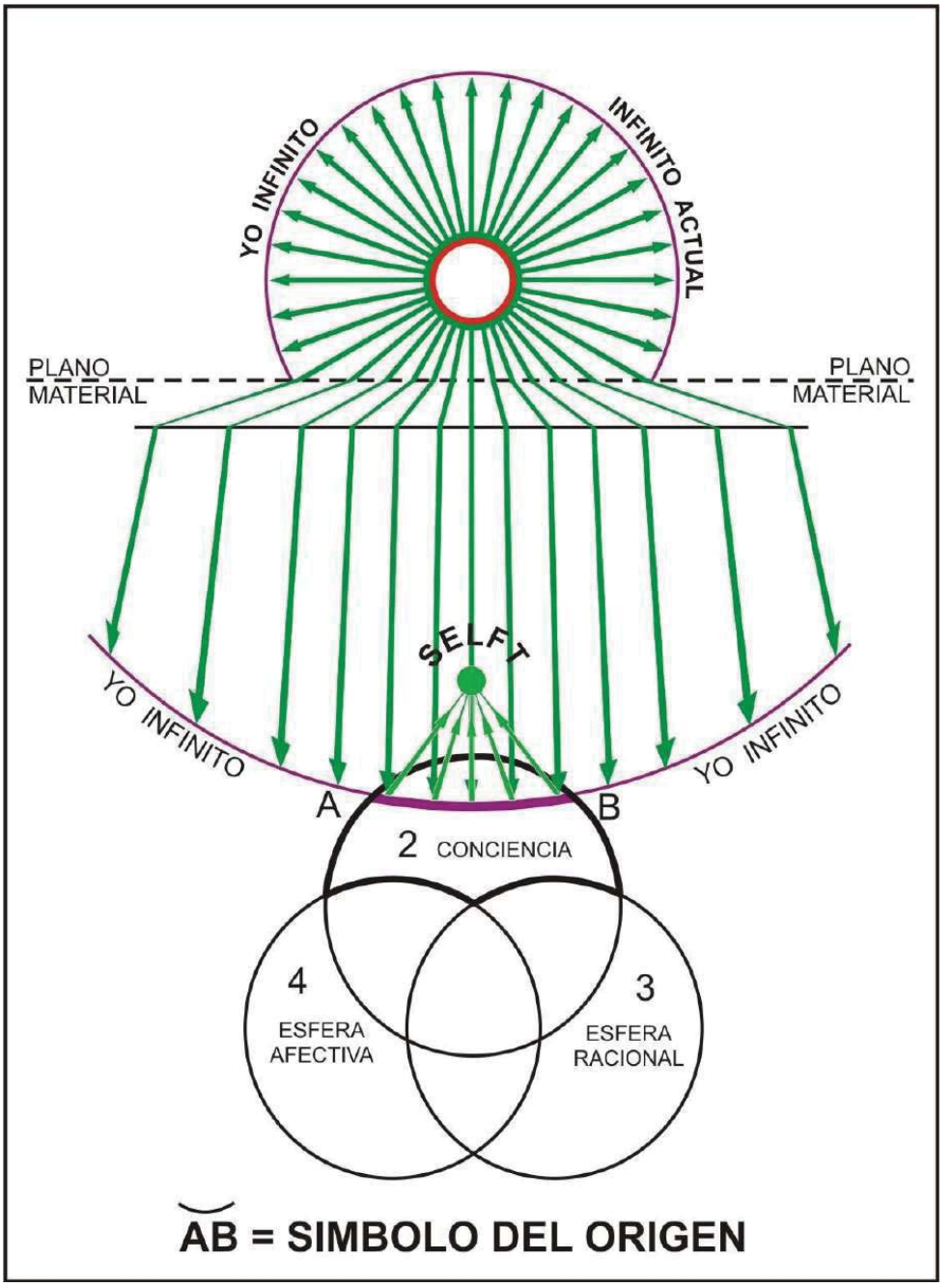
YO INFINITO
INFINITO ACTUAL
PLANO MATERIAL
PLANO MATERIAL
SELF
YO INFINITO
YO INFINITO
A
B
2 CONCIENCIA
4
ESFERA AFECTIVA
3
ESFERA RACIONAL
AB = SIMBOLO DEL ORIGEN

FIGURE 30

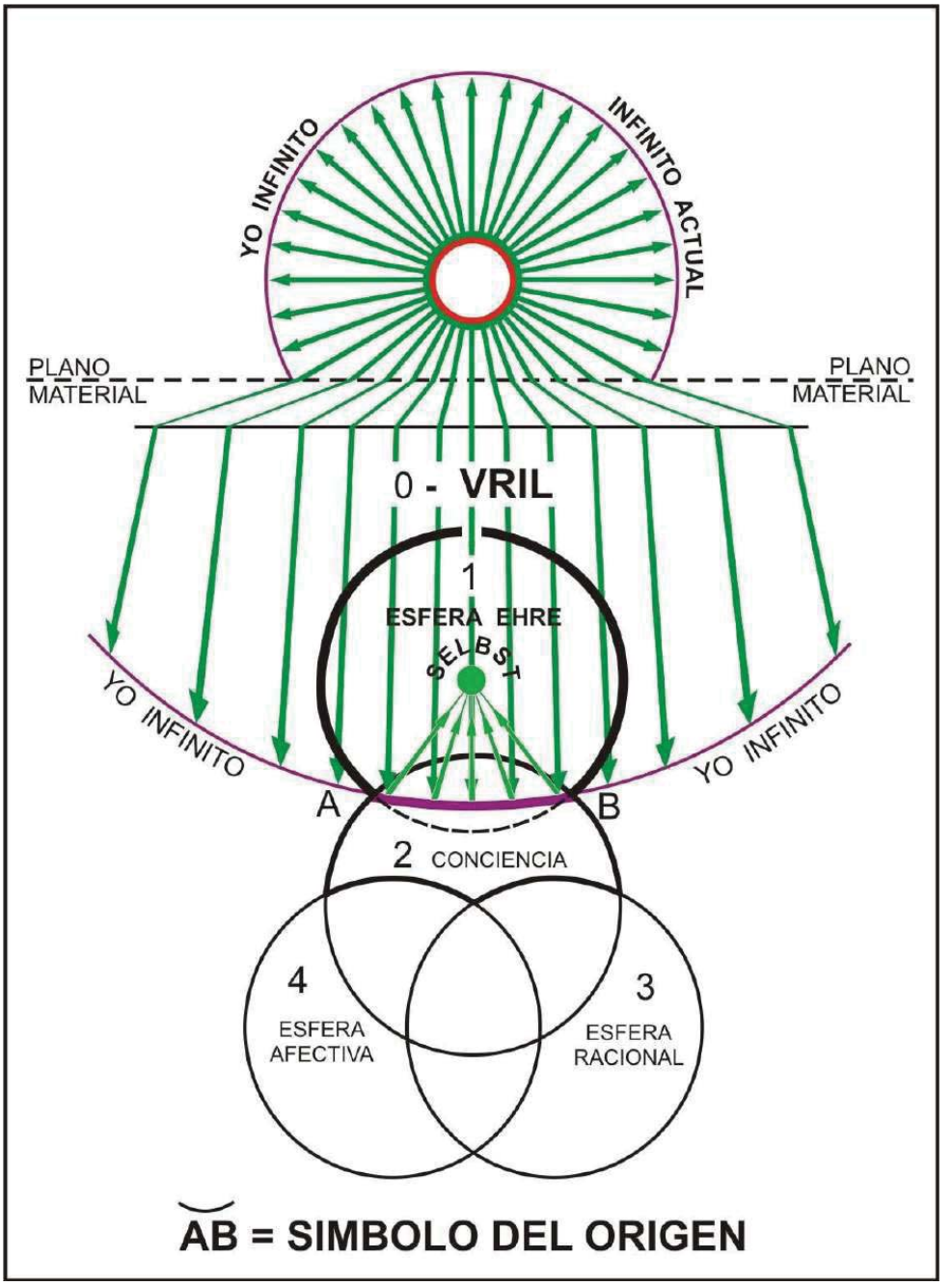
YO INFINITO
INFINITO ACTUAL
PLANO MATERIAL
PLANO MATERIAL
0 - VRIL
1
ESFERA EHRE
SELBST
YO INFINITO
YO INFINITO
A
B
2 CONCIENCIA
4
ESFERA AFECTIVA
3
ESFERA RACIONAL
AB = SIMBOLO DEL ORIGEN

FIGURE 31

B - Psychic structure of the awakened virya.

With the incorporation of the egoic will sphere Ehre into the basic psychic scheme of the pasu, as shown in Figure 31, the psychic scheme of the virya is now complete. Let us remember that the psychic scheme of the pasu represented in figures 11 and 11b corresponded to a systematic of eccentric circles, in which the sphere
(2) of consciousness played a central role. In figure 31 we see that the sphere
(2) remains central while the affective (4), rational (3) and Ehre (1) spheres are eccentric and; furthermore, that all of them determine certain enclosures when intersecting each other. But, according to what we have seen in the Systematic of eccentric circles: "If the eccentric circles are support of simple concepts, a combinatorial of circles will form RECINCLUDES containing complex or specific concepts". In order to put the circles and enclosures of figure 31 in relation of correspondence with the concepts studied, which will allow us to summarize systematically all that we have seen up to this point, we have developed in figure 32 a scheme of the psychic structure of the virya.

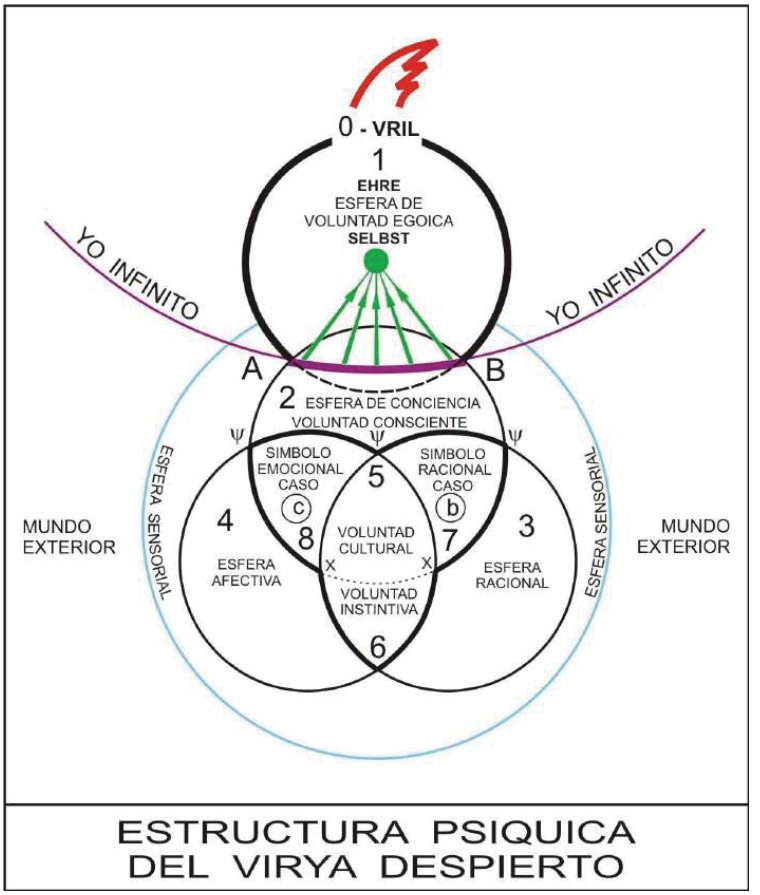

FIGURE 32

In this article we are going to describe conceptually the figure 32 from the following analogy parameter: THE WILL. Let us begin, then, with the first eccentric circle (1) which represents the sphere of egoic will Ehre. It is open at the top to indicate the absolute point (0) where the divine makes contact with the human, where the Grace of the Paraclete is transformed into gracious will. Above the point (0) a tongue of fire or crest indicates the presence of the Paraclete.

The circle (2) corresponds to the sphere of consciousness, in which the conscious subject acts; for this reason the "conscious will" has been pointed out as the force that allows this subject to act.

The intersection of circles (1) and (2) determines the enclosure (9), in which are contained the arc AB of the Symbol of Origin and, above it, the lost Self. This means that, although the lost Self is a hypostasis, confused with the conscious subject of the sphere of light, it also requires for its OWN ACTIVITY the contribution of the egoic will. It is understood, observing figure 32, that if the egoic will diminishes, if the circle (1) is reduced, the activity of the lost Self will also be enervated, because the enclosure of the lost Self will be reduced.
(9) will be less and less. Thus, "the lesser the egoic will, the lesser the capacity of the ego to act"; such a consequence is clearly Nietzschean.

The enclosures (5), (6), (7) and (8) form, as we know, the shadow sphere (see figure 22). Let us analyze the concept that corresponds to each one. The circles (3) and
(4) intersect each other on the area of the central circle (2), forming the triangular enclosure (5). This enclosure, the only one with triple implication, represents the space containing the cultural structure: with **"xx"**, next to the lower side, the horizontal presence of a system **xx** has been indicated. In the enclosure (5), at the structural level **xx**, the cultural subject has a term and, for this reason, "cultural will" is used to indicate the force that this subject uses to act.

The enclosure (7), formed by the circles (2) and (3), is analogous to the region of the shadow sphere where the cases (b) take place, i.e., those emerging symbols with an inclination towards the rational sphere (see Figure 23).

The enclosure (8), formed by circles (2) and (4), is analogous to the region of the shadow sphere where cases (c) take place, i.e., those emerging symbols with an inclination towards the affective sphere (see Figure 23).

It is evident that, except for enclosure (6), all the remaining sectors are included in the area of the sphere of consciousness. In other words: enclosures (9), (5),
(7) and (8) correspond to some form of consciousness since they involve it in their regions. On the contrary, the combination of the affective (4) and rational (3) spheres produce something, in the enclosure (6), WHICH IS NOT CONSCIOUSNESS AT ALL, but which SURROUNDS CONSCIOUSNESS ON ONE SIDE **(xx).** That is: the "instinctive will" of the rational subject or reason. For the sake of clarity it should be remembered that the cultural structure is in biunivocal correspondence with the archetypal memory or brain; that is to say that, below the level of the **xx** system (enclosure 5), there is the brain (enclosure 6).

Indeed, the **xx** side that separates the enclosures (5) and (6) is analogous to the boundary that separates the cultural structure (5) and the archetypal memory (6). Then, in the enclosure (6), the rational subject or reason has its term, which acts by means of the instinctive will. This will, directed towards the organic, towards life, towards the world, is

the

force that employs reason to interpret the designs of entities and to actualize their schemes in the enclosure (5).

Summarizing, as the enclosure (6) is substantially formed by the affective (4) and rational (3) spheres, it happens that the instinctive will will be found, at least, REASONABLE or AMABLE, although in all cases BLIND of conscience.

C - In search of the beginning of the fence.

In this and the following articles we will refer to techniques and strategic modes of operation that were in common, but secret, use for many centuries in certain western hyperborean Orders. In our novel "The Mystery of Belicena Villca" we have mentioned some of them, starting with the black order ϟϟ , the Thulegesellschaft, the Einherjar Order founded by John Dee in 1586, etc., and we even described a ceremony performed by a group of awakened viryas, who transmuted into Siddhas Berserkir to celebrate a strange ritual. This ritual was performed on the basis of a secret technique of the Hyperborean Wisdom known as the WAY OF STRATEGIC OPPOSITION, which used a STRATEGIC FENCE or ARCHEMONA. What is an archemona? Answer: a fence, real or imaginary, produced by the cultural subject as a sacred symbol AND UPON WHICH THE AWAKENED SELF HAS PROJECTED THE INFINITE POLE; the OPERATIVE archemona is, thus, AN INFINITE FENCE, that is, A FENCE WHICH IS IMPOSSIBLE TO LOCATE COMPLETELY, COVERING ITS ENTIRE PERIMETER.

Let us not dwell any longer, for the moment, on the archemonic technique, which we can only understand if we have previously answered these questions: why does the awakened virya need to apply such an archemonic technique, that is, what practical effect, what benefit does it bring to his purpose of spiritual liberation? As we s h a l l see, this question only makes sense if we admit that the awakened virya is a warrior, a hero who must fight relentlessly to break through into enemy territory, that is, into the world of the Demiurge, where he is imprisoned. The other question is
how is the archemonic technique performed, at least in theory, and, more importantly, what means does the awakened virya use to develop his mastery? i.e.
how does he discover the principle of the fence, who initiates it, who reveals it to him?

Answering the last questions is what will lead us "in search of the beginning of the hedge", a search during which we will see revealed, in allegorical form, the Mystery of the Song of A-mort of the Siddhas, that is, the true initiating source in the beginning of the hedge, but an initiation that is given directly in the pure blood, without intermediaries of any kind, by charismatic linkage.

As we said, we will use here concepts from the Einherjar Order, the ancient precursor of the Thulegesellschaft and the ϟϟ .

D - Need to take a break in the fight.

Let's place the problem within its fair limits, making a summary.

We have already spoken of the VIRYAS, semi-divine men who possess in their blood the inheritance of the Divine Hyperboreans called, for simplicity, "Minne". We said

We also stated that the VIRYAS could be "lost" or "awakened" and we define the "lost virya" as one who has "lost the origin" due to a "blood confusion". Blood confusion causes a psychological state of great misdirection which is technically called "strategic confusion". Consequently, the "blood purification" facilitated by the Hyperborean Wisdom, through seven secret ways, produces a "strategic reorientation" in the lost virya, making it possible for him to undertake (or re-start) the return to the origin and the abandonment of the infernal world of matter. The "lost virya, as we have already said, is in an abject state of material enchainment that forces him to submit to the laws of Karma, to reincarnate periodically and to live, or re-live, an eternal and miserable comedy marked by the sinister illusion of pain, fear and death. In the "Great Deception" of life, the lost virya can occupy any position and even "collaborate" with the "evolutionary" and "progressive" "Plan" of Jehovah-Satan, or with his "system of social control" called, also for simplicity, "Sinarchy". In such a deplorable picture, presented by the lost virya, although it has as its metaphysical cause the confusion of blood, the weakening of the hyperborean lineage, its more concrete root is found, however, in the identification of the lost "I" with the conscious subject. As explained, such confusion is the effect of the genetic key whose objective is, precisely, that the lost virya behaves and evolves as a pasu.

However, it may happen that the lost virya AWAKENS and realizes that he must seek the liberation of the captive Spirit, march towards the selbst center, even if he must fight for it.

THAT is why the "awakened virya" deserves our greatest respect. He is the one who has put himself on "alert" upon seeing his "disorientation" and, with firm decision, fearlessness and warrior courage, has begun to search for the origin in order to begin his return. This decision, of course, will not be respected by the enemy, who will try by all the infinite means at his disposal to confuse the daring challenger, seeking to prevent him from discovering the WAY OF RETURNING, inducing him, by illusion and deception, to break his "alertness". That is why the awakened virya can only succeed if he acts WITHIN THE FRAMEWORK OF A HYPERBORNE STRATEGY. To do so, he must fully assume his warrior condition, seek in the memory contained IN the blood the primordial powers of the immortal spirit, the force of the Vril, and, in a gnostic outburst, recover the ESSENTIAL HOSTILITY towards the material world of the Demiurge, experience the BERSERKER FUROR. Then, already owner of an unbreakable will, inspired by the Hyperborean Wisdom of which he is the bearer by the inheritance of the Ancestral Siddhas, he will deploy his OWN STRATEGY conceived to OPPOSE the ENEMY STRATEGY and win. From there on, he will only carry out STRATEGIC MOVEMENTS, TACTICAL ACTIONS, aimed at NOT LOSING SIGHT OF THE
ORIGIN while the STEPS OF RETURN are executed. And, in the midst of the heat of combat, or worse, in the expectation of it, when the enemy forces masked in the illusory forms of this and the other worlds let their diabolical threat show, the awakened virya coldly seeks to MAKE TIME, however minimal it may be, to MOVE IN THE DIRECTION TO THE ORIGIN. The right to have that OWN TIME, perhaps as fleeting as the smallest instant, must be won in a fierce struggle against the demonic legions of the Demiurge, against the poetic spell exercised by the sensible world (with its thousand possible concupiscences) which we call the Great Deception, in short, against the Will of the One. It seems an impossible task. The Hyperborean Wisdom, and even the Gnostic Tradition, affirm that it is possible. But then, how to do it?

The answer to this question is dealt with in the seven secret ways of the Hyperborean Wisdom. Here, as we announced, we will answer with the symbolic language of the Einherjar, whose members mastered the way of strategic opposition and the archemonic technique.

Let us begin by clarifying the etymological meaning of the word arquémona and the philosophical sense it denotes in the Hyperborean Wisdom. Archemone, first of all, is a word composed of two Greek words **αρτη** = PRINCIPLE and **σονας** = UNITY. Initiation by the archemonic technique allows one to arrive at a UNIQUE PRINCIPLE of the psyche, that is to say, to the egoic individuation of the selbst, from where it is possible to experience the pure possibility of the Spirit or Vril: such is the Hyperborean sense of archemone.

For the BERSERKIREN, initiates of the EINHERJAR, the "world" in which daily life occurs is simply a "battlefield", a PALLESTRA occupied by mortal enemies who must be fought relentlessly because they "cut the way back", "obstruct the retreat" and intend to "reduce us to the vilest slavery" which is "the submission of the Eternal Spirit to matter", its "chaining to the Evolutionary Plan of the Demiurge and his court of Demons". The "world" is then, for the Berserkir: THE VALPLADS.

In Norse mythology and EDDA, the Valplads is the battlefield where Wotan chooses those who fall fighting for honor or truth. The Einherjar Order, based on the Hyperborean Wisdom, extended the concept of Valplads to the whole "world". But the "world" is the macrocosm, within which subsists the potential microcosm of the awakened virya; the reality of that "world", which surrounds as Valplads the awakened virya, is Maya, an illusion. There is here a great Mystery, which justifies and explains the necessity of "gaining a firm point" in the Valplads: he refers to the Terrible Secret of Maya, capable of counteracting every strategy executed outside the Kairos.

Is there not, then, a place where the warrior can rest his weapons, a place where for even a second it is possible to distract his attention from the enemy and fix it on the Symbol of Origin or on its reflection, the selbst? Answer: Neither such a place nor such a time EXIST BY T H E M S E L V E S , BUT THEY CAN BE CREATED.
STRATEGICALLY. In the Valplads there is no other possibility but to fight or surrender, the latter alternative, which implies sinking into the worst degree of idiocy of the lost virya. But, the one who fights, always has the possibility of "liberating" a place, a PLAZA, and becoming strong in it. For such a possibility to be realized in the struggle of the awakened virya, the Hyperborean Wisdom teaches the way of strategic opposition and its archemonic technique.

The archimony or strategic fence is based on a double principle, originating in the soul-spirit duality of the virya. In fact, two principles concur on the hedge: one, archetypal, is the principle of the hedge, EXPRESSED IN THE VALPLADS AS A SIGN BY THE ANIMIC SUBJECT; another, non-archetypal, is the infinite pole reflected in the selbst, which the awakened Self WILL PROJECT ON THE SIGN OF THE HEDGE, thus producing an INFINITE HEDGE.

But what is the principle of the fence? Answer: A system of the cultural structure, that is, a Relationship and its Principles. The awakened virya must get the cultural subject to locate, in the Relationship, the concept of the hedge principle, and to emerge its representation, its sacred symbol. Then it can be expressed outside, in the

Valplads, as a sign postor of meaning, taking advantage of the possibility offered by the microcosmic objective of the pasu's purpose for its own strategy.

To give an intuitive idea of the principle of the hedge, it may be convenient to express it in terms of a mathematical theorem, although, it should be noted, in this form the principle is totally inoperative because its meaning is denoted in the context of an exclusively cultural language; the principle of the operative hedge, which the virya must discover, must be extracted, like the myths, from oblique and unusual concepts of the Relationship; for this, of course, it must "create it with the fantasy" and then flex the conscious subject to perceive its form; that is to say, the awakened Self must "create it with the fantasy" and then flex the conscious subject so that it perceives its form: the awakened "I" will have to DRAW THE CULTURAL SUBJECT AND REASON, forcing them to rationalize their reflection and to discover for the "I", as an emerging myth, the true image of the principle of the hedge. But, in any case, here goes its mathematical formulation "EVERY CLOSED CURVE DIVIDES ITS PLANE INTO TWO PARTS". A closed curve can have any shape, square, circular, elliptical, etc., but it always presents the qualitative fact that it divides its plane into two parts. The topological geometrical property expressed by this theorem, easily intuited, allows us to induce the principle of the fence because "every closed curve" is the most abstract case of "fence": a concept of the Relation "fence" expressed in mathematical language.

The archemonic technique allows every awakened virya to apply the function of the fence in the sphere of the Valplads and to "divide space into two parts". For this purpose the virya projects the sign of the fence by placing such a separating sense in the spatial entity of the world; on such a sign the awakened Self projects, in turn, the infinite pole, through a supreme effort of "gracious will", will of the virya that will be studied in Part Two. A STRATEGIC SPACE or ARCHEMONE is thus created within the encirclement, a PLACE which will be immediately occupied by the awakened virya and which will offer him the sure opportunity of gaining some definite steps towards the center. THE OWN TIME indispensable for such a transit WILL BE CREATED from the archimona, by means of the STRATEGIC OPPOSITION, a technique that requires THE DEFINITION OF A PLACE, A POINT, ETC., IN THE VALPLADS, i.e., outside the archimedean: such an outer point will face the infinite pole, which will prevent the isotropy of transcendent time from temporarily contaminating the area of the Valplads.

It must be recognized here that all the difficulties of the awakened virya in reorienting himself or establishing himself definitively in the selbst, inner difficulties stemming from the impurity of blood, prevent him from attaining the ontic autonomy towards which his pasu nature tends. This is the main source of difficulties because, existing as a potential microcosm, the virya cannot avoid the temporal duality already studied: to subsist in transcendent time and, at the same time, to possess a conscious subject coexisting in an immanent and transversal time. That is why the virya needs imperiously to get rid of transcendent time, to dislodge it from his psychic structure, to prevent it from synchronizing his inner clocks with the master clocks of the macrocosm. And he cannot, in order to do so, hasten the microcosmic objective, rationalize the scheme of himself, be pure consciousness: this would imply fulfilling the entelechy of the Manu Archetype and acquiring ontic autonomy, an objective that an awakened virya will never be allowed to fulfill. What to do, then? Answer: The awakened virya must start, without worrying about it, from the evolutionary degree that his potential microcosm has reached, AND PROCEED TO ISOLATE IT TEMPORARILY FROM THE OUTSIDE, THROUGH THE ARCHEMONIC TECHNIQUE.

When the awakened virya stands in the square, and practices strategic opposition,

in effect, transcendent time is anisotropic in the direction of the enclosed area; then

What time passes in the interior of the archimona, in the space of the square surrounding the virya, and, what is more interesting, what time passes FOR the microcosm? Answer: In principle, as the isotropy of transcendent time yields its penetration into the structures of the microcosm, the microcosm is suddenly flooded with immanent time; but such an occupation only means that the microcosm now subsists in immanent time and does not imply "greater consciousness" in any way: on the contrary, such a diffusion of immanent time, that is, of consciousness, into the microcosm, usually determines in most cases the dissolution of the conscious subject; that is why this way of liberation is not advisable for lost viryas, who have their lost Self identified with the conscious subject and may suffer the fate of the latter; The awakened virya, on the other hand, will always be able to differentiate himself from the conscious subject because he does not consider consciousness indispensable from the moment he has gnosis, that instantaneous and infallible knowledge that is obtained by the charismatic linkage of the Golden Cord. However, it is not improbable that the practice of the archemonic technique results in the effective ontic autonomy of the microcosm; in that case the virya will have an unbeatable opportunity to transmute into Siddha Berserkir.

On the other hand, whatever the case may be, what is certain is that outside the microcosm, but within the archimony, there takes place A PROPER TIME OF THE AWAKENED VIRYA, CHARISMATICALLY CREATED BY THE INFINITE POLE OF THE SPIRIT AND THE GRACE OF THE PARACHRITE DURING THE "STRATEGIC OPPOSITION". But let us leave
We will continue to move forward, a little further on, "in search of the beginning of the encirclement".

Let us now recall the first question posed in article "C": for what purpose does the awakened virya need to apply the archemonic technique, that is, what practical effect, what benefit, does it bring him for his purpose of spiritual liberation? Perhaps, with what we have already seen, this question seems to be sufficiently answered. And nothing would be so wrong as to believe that. For, in all rigor, the answer to such a question could never be exact if it did not include in its considerations the Terrible Secret of Maya, whose knowledge demonstrates to the least informed that, often, applying the archemonic technique does not constitute a mere game but an inevitable and desperate action of war in order to avoid being annihilated by the Demiurge. We will see this in the next article, where the question will acquire its true dimension.

E - The terrible Secret of Maya.

We are going to touch here on one of the most hermetic Mysteries that exist, which is the one that refers to Maya, the illusion of the real. But such hermeticism does not obey this time, as in many well-known occult hoaxes, to the mere desire to veil a sacred symbol, that is to say, to the intention of making esoteric the truth represented by the sacred symbol. What happens in this case is that maya is the word that designates a terrible secret, one of those ideas capable of upsetting the most balanced and rational mind. That is why the secret of maya has been strictly veiled. And if we decide to reveal it here, because it is necessary to explain the theory of the archemonic technique, we will do so after a clear warning.

We suggest to the reader, in fact, that even if he or she is aware of Maya's secret, he or she should not dwell too much on this idea, because it can

The reader should be aware of the fact that this can lead to unforeseeable and dire consequences, especially if the reader is imbued with the preceding text on the Fundamentals of the Hyperborean Wisdom. Only the awakened virya has the means to operate safely with the secret of maya. The reader, in the meantime, can attempt to awaken from the Great Delusion by adopting the luciferic graceful attitude described in Part Two. By that path he will succeed, at last, in becoming an awakened virya: only then will he be able to dwell safely on the Terrible Secret of Maya.

Of course, we will expose the secret of Maya ANALOGICALLY, based on the structural model developed in this work: the objective will be that the terrible idea IS INDUCED by the analogical example.

Let us begin, then, without forgetting at any moment the strict analogical correspondences that exist between microcosm and macrocosm.

When the cultural subject of the pasú thinks a system of the cultural structure, according to what has been seen, HE CAN NOTICE IT IN ANY OF THE MULTIPLE PLANS OF SIGNIFICATION THAT INTERSECT ITS EXTENSIVE AXIS **XX**. Each one of these planes corresponds to the meaningful context of a language, a context within which the system **xx** thought of acquires CONCEPTUAL meaning. The CONCEPT of a system **xx** is, thus, the meaning noted in the plane of a contextual language. On the other hand, the system **xx** CAN BE THOUGHT by the cultural subject because it SUBSISTS IN TRASCENDENT TIME.

Well then, let us now look at things FROM THE POINT OF VIEW OF THE DEMIURGE THE ONE, whose consciousness, transcendent time, is diffused isotropically in all successive entities, except in those internal directions of immanent time. According to the hermetic correspondence between macrocosm and microcosm, the Demiurge must also perform an operation analogous to that of "thinking a system". But what is "a system" for the Demiurge? Answer: ALL CULTURE OR SUPERSTRUCTURE OF CULTURAL FACTS. Indeed, as will be explained in Part Two and has already been advanced in article "H" of the subsection "Func. of the Estruc. Cult.", the meaning-postor presence of man transforms the designated entities into cultural objects, which are organized in the world forming superstructures of cultural facts. In these superstructures, which subsist in transcendent time, man, pasu or lost virya, is usually integrated as a structural "element". This is because the body of the lost virya is only a potential microcosm, subsisting in transcendent time.

Leaving for later the detailed explanation of the superstructures, what is important at this moment is to emphasize that they determine AN EXTERNAL FORM NAMED "CULTURE", which can be "thought" by the Demiurge as a "system". Establishing the corresponding analogies, the same properties that we attribute to the cultural subject apply here: the Demiurge, first of all, is capable of noticing the superstructure as a whole or of effecting a SYSTEMATIC REDUCTION, going, for example, from a collection of cultural objects and a plurality of superstructured microcosms, to the consideration of ONE SINGLE MICROCOSM as a "system"; moreover, given a given culture, the Demiurge CAN NOTICE IT IN DIFFERENT "SPACES OF SIGNIFICATION" AND CODIFY IT IN OTHER SO MANY.
CONTEXTUAL SUPERLANGUAGES. Naturally, at the level of consciousness of the

Demiurge, the "planes of signification" of the cultural structure are analogous to "spaces of signification" of the superstructures of cultural facts.

Herein lies the secret of maya, now revealed through structural analogy: EVERY CULTURAL ENTITY IN THE UNIVERSE, BE IT A CULTURAL OBJECT OR A POTENTIAL MICROCOSM, OR A SUPERSTRUCTURE INTEGRATING THEM, EXISTS SIMULTANEOUSLY IN UNCONTAINABLE MACROCOSMIC SPACES OF SIGNIFICATION. AND, ON EACH OF THESE PLANES OF EXISTENCE, THE CULTURAL ENTITY SIGNIFIES A SUPERCONCEPT OF THE DEMIURGE, I.E., ITS MEANING IS DETERMINED BY THE CONTEXTUAL FRAMEWORK OF A MACROCOSMIC SUPERLENGUAGE. Surely, at this point of the exposition, the reader's reason must refuse to admit the consequences inferred from maya's secret. However, it is too obvious to deny it: WHO LIVES INTEGRATED IN A CULTURE ONLY PERCEIVES A MINIMAL ASPECT OF REALITY. THE HOUSE, THE NEIGHBORHOOD, THE CITY, THE COUNTRY, THE CONTINENT, THE PLANET, THE SOLAR SYSTEM, THE GALAXY, THE KNOWN UNIVERSE, EVERYTHING THAT SURROUNDS US AND THAT WE BELIEVE TO BE A UNIQUE AND STABLE WORLD, ARE, IN TRUTH, NOTHING MORE THAN ASPECTS OF THE CONTEXT OF A SUPERCONCEPT; A SUPERCONCEPT TOGETHER WITH COUNTLESS SIMILAR SU- PERCONCEPTS, THAT IS TO SAY, TOGETHER WITH COUNTLESS CONTEXTUAL WORLDS IN WHICH WE EXIST SIMULTANEOUSLY.

The pasu, and even the lost virya, perceive only one world of the many in which they exist simultaneously: their habitual one, in which they are stable only because they are integrated into rigid superstructures of external entities or "cultures". This is why the Hyperborean Wisdom calls the reality of a habitual world the Great Deception: because the everyday context dissimulates and hides the plurivocity that ontic existence develops in the multiple spaces of macrocosmic significance.

A culture, or superstructure, is a "system" that can be noticed by the Demiurge in multiple spaces of signification; each significant notation is a superconcept, that is, an ASPECT, FACT, PROFILE, etc., of that culture. This means that between contiguous superconcepts, not too oblique, only SMALL DIFFERENCES will be noticed: considering, for example, the city of Buenos Aires as the context of a superconcept, we can suppose the existence of another contiguous superconcept with a Buenos Aires in which the obelisk does not exist; or another one without highways. And if we inhabit that citizen context, we can also conceive a world in which our mother is the twin sister of a sculptor, or in which some of our loved ones do not exist or have never existed; etc.

This leads us to the following question: Is it possible to make a CONSCIOUS transit between two contiguous superconcepts, that is to say, could it happen that a lost virya is displaced from his contextual world to a contiguous world, very similar, but with appreciable differences? Answer: Yes, this is precisely the terrible possibility faced by those who decide to purify their blood and set out on the path back to the Origin: the veil of maya may then fall and reality may become distorted at many points, as if the whole world were conspiring to plunge them into hallucination and insanity. And not only this; if the virya has not adopted a convenient state of alertness, if he does not move in the right Kairos and with the right strategy, he could find himself transported to a context

The world of the world is a world of completely strange and unknown characteristics, where a thousand unsuspected dangers would defeat its purpose of spiritual liberation.

All this, which is nothing more than a reaction called SECOND INTENTION OF THE DEMIURGE, can happen to anyone who dares to penetrate the secret of Maya without having the necessary strategic principles to counteract it: for example, THE PRINCIPLE OF THE CLOSET, in the search for which this paragraph slips.

Summarizing, the secret of maya tells us that, after a systematic reduction, every potential microcosm or lost virya can be noticed by the Demiurge, as a meaningful superconcept in the usual context of a macrocosmic superlanguage: such context is, of course, the everyday world of the virya. But Maya's secret tells us more: IN AN EXTENSIVE AXIS OF THE POTENTIAL MICROCOSM, ANALOGOUS TO THE XX AXIS OF A SYSTEM, THERE IS INTERSECTED
UNCOUNTABLE SPACES OF SIGNIFICANCE: the usual context gives meaning to the microcosm in only one such space, i.e., in a superconcept. However, the potential microcosm exists simultaneously in all spaces of signification intersecting the xx-axis. Thus, when the blood purity of the virya brings about the dissolution of the illusion of Maya, it is not unlikely that the Demiurge will make a last attempt to keep it within the confusion of the Great Delusion: then may occur the horrifying fact that the habitual context of the world is transformed according to the characteristic mode of some oblique and unknown space; the psychic structures are thus put to the test, subjected to the tremendous tension of noticing the cultural non-correspondence between the schemas of known entities and the concrete entities, existing in the new context; the world becomes hallucinatory, without the psychic subject being able to distinguish clearly where the imaginary ends and the real begins; and in the face of such a changing orb, faced with unstable entities whose design is unreasonably altered, the reason of the virya usually proves impotent to establish the RELATIONS that constitute its essential function: and without the relations of the entity and between entities, without the equilibrium of the RATIO, madness would not be long in coming. Unless, of course, the awakened virya has the graceful will and sufficient knowledge of the archemonic technique to STRATEGICALLY ISOLATE himself from the insane context.

F - Strategic Disadvantage.

It is now understood, after knowing the Terrible Secret of Maya, the scope of the previous question. The archemonic technique cannot consist in the mere cutting out of a plane, in the enclosure of any area of the world, for the reality of the Valplads is not a stable ambit; on the contrary, "the world" entails the Secret of Maya: a plurivocity of spaces of signification in which the virya, its potential microcosm, has effective existence; the square won from the enemy must be, then, a PLURIDIMENTIONAL SPACE that integrally contains the microcosm and avoids any possibility of attack, alteration or mutilation, on the part of the Demiurge, through the oblique spaces.

Here is where the mathematical expression that we gave to make intuitive the principle of the fence: "every closed curve divides its plane into two parts" loses its validity; this formula, it is evident, ONLY DESCRIBES A QUALITY OF THE FENCE PRESENT IN

A FEW ADJACENT SPACES. Well, what happens in those spaces where any curve, for example, a circle CANNOT BE DEFINED? Answer: the fence will lack existence, "of contextual meaning", that is to say, it will not fulfill its isolating function, leaving the virya, in that space, defenseless against the enemy attack. Such a state of defenselessness is called STRATEGIC DISADVANTAGE.

In our novel "The Mystery of Belicena Villca" strategic disadvantage is defined in terms that are worth remembering "...analogically, strategic disadvantage is equivalent to the WEAK POINT IN A WALL; it is the desperate case of those who, having been besieged by the enemy in a walled square, find to their horror that the square is incapable of resisting enemy pressure and is ready to give way at a WEAK POINT. The disaster that follows the fall of the Square is analogous, also, to the loss of reason in a virya with insufficient egoic will to maintain equilibrium during the subsequent irrational states of consciousness. That is: insanity. On the other hand, the fall of a Stronghold never represents a victory for the besieger as well as a defeat for the besieged. The besieged is responsible for the fall because he has failed in the strategic law that says: "one should never raise a siege if one does not have the means to defend it". The strategic fence (arquémona) separates the virya from the world, giving him the NECESSARY TIME to go to his CHARISMATIC CENTER. On one side of it is the world of the Demiurge with its formidable Evolutionary and Synarchic Strategy; on the other the virya, authentic monk-warrior, knight of the Grail, determined to reach the Truth".

"Let us measure the forces at play: on the encirclement converge, on the one hand, the Demiurge's Synarchic Strategy and, on the other, the virya's HYPERBorean Strategy, which depends for its realization on the intrepidity and courage risked to reach the center; in synthesis, the success of the HYPERBorean Strategy depends on the virya's sanguine purity."

"Finally, let us add that, when an encirclement has been raised, which has irritated the enemy and has led him to concentrate terrible forces for its abatement, it is not easy to go back to the original situation of absence of conflict WITHOUT BEING AT A STRATEGIC DISADVANTAGE. Indeed, when war has been declared, and the enemy has displaced his forces, there are two alternatives: either the combat is faced by resisting the enemy siege while looking for ANOTHER DOOR TO EXIT, or the fight is avoided by deferring the actions and ignoring the enemy pressure. In this second case, the enemy will increase the pressure in such a way that finally the walls will give way and the disaster will be inevitable; one's own strategy has failed because it has been replaced during the actions. Let us explain better. When a virya raises an encirclement, within the framework of a HYPERBORNE Strategy, TO INITIATE THE CONQUEST OF THE VRIL, his Strategy allows him only ONE alternative: TO OPEN THE INNER GATE to circumvent the deployment of the demonic forces. Only one alternative. The contrary simply means a change of strategy; and even CLAUSEWITZ knew this: NO ONE CAN CHANGE STRATEGY IN THE MIDDLE OF WAR WITHOUT
RISK SUFFERING SERIOUS LOSSES. In conventional warfare the maximum that is admitted of a Strategy is that it offers alternative tactics, but never that it can be changed in itself, which would mean in reality A CHANGE OF OBJECTIVE (inadmissible possibility in a HYPERBORNE Strategy) that would raise severe doubts about the capacity of the General Staff that planned it and even about the validity of the justification that must always be provided for having adopted the warlike path".

In analogical concepts, but clearly conveying the latent dangers, the quoted paragraph reveals the precarious situation of STRATEGIC DISADVANTAGE in which any virya that fails to apply the principle of encirclement would be left.

The terrible secret of maya has shown us that the hedge CANNOT BE ANY CURVE but a "universal principle", whose meaning, expressed by the corresponding sign, is meaningful IN ALL POSSIBLE WORLDS OF THE DEMIURGO. Hence our previous warnings about the need for the awakened Self to FORCE BY DECEPTION, that is, STRATEGICALLY, its cultural subject to rationally represent, as myth or sacred symbol, the archetypal principle of the hedge. However, the search for the principle of encirclement will still require some reflections in other articles, especially to show, with allegories, the way in which the Siddhas of Agartha try to initiate charismatically, every virya, in the archetypal technique.

G - Weapons of the awakened virya.

The awakened virya is a hero who has declared war on the Demiurge in order to fulfill a strategic objective: to achieve the liberation of the Spirit. In that struggle he has decided to occupy a corner of the Valplads, to make himself strong in a square, and, from that position, to cover the strategic distance that separates him from the Vril. With the use of the archemonic technique, he effectively establishes himself in a strategic space, behind the symbolic walls of the infinite encirclement. A SITZKRIEG, a war of siege, is thus posed, in which the Strategies of each side confront each other. The virya must now defend the square, hold the siege, otherwise he will be annihilated. But what means does he use to do so, that is to say, what are the weapons of the virya, the hyperborean warrior?

The awakened virya, in effect, IS A WARRIOR WHO MUST CONQUER SPACE AND TIME, "TAKING ALL HEAVEN BY ASSAULT", BEFORE
TRANSMUTING INTO SIDDHA BERSERKR: for this action he must undoubtedly have at his disposal an important arsenal. Although it is beyond the scope of these "Fundamentals of Hyperborean Wisdom" to give a detailed description of such weapons, we can nevertheless refer to their generic function. First of all, let us say, then, that THE WEAPONS OF THE VIRYA ARE THE RUNES. And what are the runes? Answer: RUNES have been called by the ancient Germans the signs that every Hyperborean Guide of humanity gives to his viryas so that they may act in the magical war against the Demiurge. This has been the case at all times since Christ Lucifer deposited the Graal in the Valplads. Only that Wotan, the Racial Guide of the Germans, provided the Signs to his people under the name of RUNES, in relatively recent historical times, so that such weapons are universally known by that name.

The most popularized runes, those using the futhark or fupark alphabets, are only a minimal part of the runic arsenal. The sign of Origin, for example, from which the Swastika rune is derived by mutilation and deformation, has no alphabetic function despite being the most powerful rune in existence. This sign, also known as Rune of Origin or Rune of Gold, IS THE PROJECTION OF THE SYMBOL OF ORIGIN, THAT IS, OF THE SYMBOL WHERE THE INFINITE SELF IS REFLECTED.
Precisely, the projection of the Rune of Origin on the beginning of the fence generates the strategic space of the archimona.

In general, the runes are grouped into two classes: ARCHETYPIC AND NOOLOGICAL; but both groups have in common the fact that they WERE NOT DISCOVERED BY THE VIRYAS BUT PROVIDED TO THEM BY THE SIDDHAS.
OF AGARTHA. In other words: when the viryas received the runes from the hands of Wotan, their gnoseological dependence on the demiurgic designs of the entities was definitively broken by the inheritance of the pasu: the objective of the finality of the pasu constituted an hereditary and irresistible tendency that impelled the viryas to evolve under the confusion of the lost Self, following to the letter the plans of the Demiurge written in the design of the suprafinality of the entities; the destiny of the lost virya was, then, similar to that of the pasu: The revelation of Wotan came to fill this gap: on the one hand, the "archetypal runes" allow to describe schematically every universal archetype, that is to say, they allow to know the UNIVERSAL WORDS, NOT INVERTED BY THE ARCHETYPICAL MEMORY, WHICH CONSTITUTE THE KABALA.
On the other hand, the "noological runes", among which the Rune of Origin is counted, are uncreated signs, that is, signs without any correspondence with the archetypal plane.

Equipped with such an arsenal, the virya will now be able to OPERATE EFFECTIVELY ON THE ONTICAL REALITY: the unstable spaces of significance of the macrocosm will be FIXED IN ITS SENSE BY EXPRESSION OF THE RUNE.
PROPER; the designs of the entities whose sense tries to be altered by the Second Intention of the Demiurge, so that they do not correspond to the known schemes of the cultural structure, will be RESISTED BY THE EXPRESSION OF THE CORRECT RUNE; and, finally, the expression of the Rune of Origin applied on the principle of the fence will allow to create a strategic space SAFE ENOUGH TO OCCUPY IT AND RESIST IN IT WITHOUT DANGER.

In order to show what the typical warlike attitude of the awakened virya consists of, nothing seems better than to refer to his STATE OF ALERTNESS. Such a state of alertness, which must be permanent, is maintained in the following way: EVERY OBJECT, REAL OR IDEAL, NATURAL OR CULTURAL, CONCRETE OR ABSTRACT, ETC., I.E., EVERY OBJECTIVE ENTITY, WHICH FALLS UNDER THE PERCEPTION OF THE AWAKENED VIRYA, IS IMMEDIATELY ENCIRCLED IN THE STRATEGIC AREA OF AN ARCHEMONA AND
CONVENIENTLY RESIGNED. And this the awakened virya does AT ALL TIMES, WITH ANY OBJECT THAT PRESENTS ITSELF, in such a way that it is usually stated metaphorically: IF HIS EYES LOOK, IF HIS LIPS SPEAK, IF HIS EARS LISTEN, OR HIS BODY MOVES IN AN EXPRESSIVE MANNER, THE ENTITY IS IMMEDIATELY ENCIRCLED AND RESIGNED; SUCH IS THE PERMANENT STRATEGIC ALERTNESS OF THE AWAKENED VIRYA.

The beginning of the encirclement, however, is not a rune; we will have to continue marching in search of it.

H - The principle of encirclement and the law of encirclement.

We began by mathematically formulating the principle of the fence so that the topological evidence would favor its induction. However, upon learning the Terrible Secret of Maya, we found that such a formula could hardly remain invariant "in all possible worlds", that is, in all the superconcepts of the Demiurge. Understanding the principle of encirclement no longer seems to be a very simple task, although we know something about it for sure: IT EXISTS IN THE CULTURAL STRUCTURE, AS PART OF A SYSTEM. We can add that the principle of the fence cannot be anything other than a Principle, repeated in the semantic scheme of the Relation as a mathematical principle. Consequently, the principle of the hedge does not come from the discovery of any design but from the archetypal memory: its is an a priori meaning of all perception. Notwithstanding such essential interiority, the principle of the hedge can be expressed in the external world like any mathematical principle, a number, for example, by the projection of a sign. This is the basis of the archemonic technique.

But "the microcosm reflects the macrocosm"; does this mean that the principle of encirclement must also be present in the macrocosm, for example, as a LAW OF NATURE? If this were the case, perhaps it would be possible, at least in theory, to detect in some characteristic phenomenon a certain HEDGE FUNCTION, which would reveal to us by another way, this time external, the principle we are looking for. Although we can anticipate that the result will be negative, it is convenient to examine such a possibility of external search because its analysis will allow us to understand various gnoseological and cultural problems that affect the virya.

If we accept the Hermetic principle of equivalence between macrocosm and microcosm, it will be evident that ALL the laws of the macrocosm are reflected in analogous laws of the microcosm. But such correspondence is far from being a mere passive reflection between structures. The virya, by DISCOVERING AND FORMULATING LAWS, unbalances this relationship and assumes a leading role. As a consequence of this dominant attitude there now appears, separating the I from the macrocosm, a CULTURAL MODEL elaborated by the cultural subject on the basis of principles and concepts of the cultural structure. In this "cultural model" the main responsible for the deformed vision that the virya has of himself and of the world, since it INTERPOSES between the macrocosm and the microcosm. The cultural model is a content of the cultural structure of a collective or sociocultural character; therefore, it consists of a systematic set of concepts, proposed by the cultural subject and translated into one or two habitual languages, for example, mathematical and linguistic. In short, the cultural model is usually composed of mathematical principles and cultural premises. The Ego of the virya, when confused with the conscious subject, accepts solidly as representations of external entities, as its truth, the cultural objects that come from the intermediary cultural model, objects whose meaning has been proposed by the cultural subject as a premise in habitual language.

Let us now examine what the virya understands by "law of nature". Without going into complications, we can state that "a law of nature is the mathematical quantification of a significant relationship between aspects or magnitudes of a phenomenon". Let us clarify this definition. Given a phenomenon, it is possible that through observation and empirical experimentation we can differentiate certain "aspects" of it. If among the various aspects that stand out, some of them turn out to be "significantly related to each other", and if this relationship possesses statistical probability, i.e., it is repeated a large number of times or is permanent, then a "law" can be enunciated.

of nature". For this it is necessary that the "aspects" of the phenomenon can be reduced to magnitudes in such a way that the "significant relation" is reduced to a "relation between magnitudes" or to a mathematical function. The "laws" of physics have been deduced in a similar way.

The concept of "law of nature" that we have exposed is modern and aims to "control" the phenomenon rather than to explain it, following the current trend that subordinates the scientific to the technological. Thus we have phenomena "governed" by EMINENT laws which we not only accept as determinants, but which we incorporate indissolubly into the phenomenon itself, forgetting, or simply ignoring, that we are dealing with rational quantifications. This is what happens, for example, when we notice the phenomenon of a falling object and we affirm that such a thing has occurred because "the law of gravity acted". Here the "law of gravity" is eminent and, although "we know that other laws exist" which "also intervene, but with less intensity", we blindly believe that the object in its fall OBEYS the Newtonian law and that this "law of nature" has been the CAUSE of its displacement. However, the concrete fact is that the phenomenon DOES NOT OBEY ANY EMINENT LAW. The phenomenon simply HAPPENS and there is nothing in it that intentionally points to a law of nature, let alone an eminent law. The phenomenon is an inseparable part of a totality which we call "reality", or "the world", and which includes, in that character, ALL phenomena, those which have already occurred and those which are to occur. Therefore, in reality, phenomena simply OCCUR, succeeding, perhaps, some that have already occurred, or simultaneously with others similar to it. The phenomenon is only a part of that "phenomenal reality" that never loses its character of totality: of a reality that is NOT expressed in terms of cause and effect to sustain the phenomenon; in short, of a reality in which the phenomenon ACCOMPLISHES independently of whether or not its occurrence is significant for an observer and whether or not it complies with eminent laws.

Before approaching the problem of the "pre-eminence of cultural premises" in the rational evaluation of a phenomenon, it is convenient to strip it of any possibility that would separate it from purely mechanical or evolutionary determination, according to the "natural order". For this purpose we will establish, after a brief analysis, the difference between phenomena of "first" or "second" degree of determination, an indispensable clarification since the "eminent laws" always correspond to phenomena of first degree.

I - Degrees of determination of a phenomenon.

For the Gnostic "the world" that surrounds us is nothing more than the arrangement of matter made by the Demiurge in the beginning and which we perceive in its temporal actuality. The Hyperborean Wisdom, the mother of Gnostic thought, goes further by affirming that space, and all that it contains, is constituted by multiple associations of a single element called "archetypal quantum of energy", which constitutes a PHYSICAL TERM of the archetypal monad, that is to say, of the absolute formative unity of the archetypal plane.

These QUANTUM, which are true archetypal atoms NOT conformers or structurers of form, possess, each one, an INDISCERNIBLE POINT through which the pantheistic diffusion of the Demiurge is realized. That is to say that, thanks to a punctual system of poly-dimensional contact, the presence of the Demiurge is made effective in all

ponderable portion of matter, whatever its quality. This universal penetration, when verified by persons in different degrees of confusion, has led to the erroneous belief that "matter" is the very substance of the Demiurge. Such are the vulgar conceptions of pantheistic systems or of those who allude to a spirit of the world or "anima mundi," etc. In reality, matter has been "ordered" by the Demiurge and "impelled" towards a LEGAL unfolding IN TIME from whose evolutionary force not even the smallest particle escapes (and of which the "human body" participates, of course).

We have made this synthetic exposition of the "Hyperborean Physics" because we need to distinguish two degrees of determinism. The world, as we have just described it, develops mechanically, oriented towards a purpose; this is the FIRST DEGREE of determinism. In other words: there is a Plan to whose guidelines the "order" of the world conforms, and to whose designs it tends; the matter liberated to the mechanics of this "order" is DETERMINED IN THE FIRST DEGREE. But, as this Plan is sustained by the Will of the Demiurge, and His Presence is effective in every portion of matter, as we have seen, it could happen that He, ANORMALLY, influences IN ANOTHER WAY some portion of reality, either to MODIFY HIS PLAN TELEOLOGICALLY or to EXPRESS HIS SEMIOTICALLY, as we have seen.
INTENTION, or STRATEGIC MOTIVES; in this case we are dealing with the SECOND DEGREE of determinism.

By "strategic motives" we understand the following: when the awakened virya undertakes the return to the origin within the framework of a Hyperborean Strategy, he employs secret techniques that allow him to effectively oppose the Plan. In these circumstances the Demiurge, ANORMALLY, intervenes with all His Power to punish the intrepid.

We can now distinguish between a PHENOMENON OF THE FIRST DEGREE and a PHENOMENON OF THE SECOND DEGREE according to the degree of determination involved in its manifestation. It should be well understood that this distinction emphasizes the DIFFERENT ways in which the Demiurge can act upon THE SAME phenomenon. For example, in the phenomenon of a flowerpot falling from a balcony to the sidewalk, we cannot see anything other than a determination of the first degree; we say: "the law of gravity acted". But, if the said flowerpot fell on the head of the awakened virya, we can suppose a second determination or, strictly speaking, a "second intention"; we say: "the Will of the Demiurge acted".

The first and second degree of determination of a phenomenon is also dominated, from another point of view, by the First and Second intention of the Demiurge.

In general, every phenomenon is susceptible of manifesting itself in first and second degree of determination. In view of this possibility we will agree on the following: when not otherwise indicated, by "phenomenon", we will understand that whose determination is purely mechanical, that is, of first degree; otherwise it will be clarified, "of second degree".

We only need, now that we know how to distinguish between "the two degrees of the phenomenon", to clarify the affirmation we made at the beginning of this analysis that all laws of nature, even those eminent ones, describe the causal behavior of phenomena of the first degree of determination. It is easy to understand and accept this, since when a second-degree determination intervenes in a phenomenon, the natural sense of the mechanical chaining has been temporarily alienated in favor of a

irresistible will. In this case the phenomenon will no longer be "natural", even if it appears to be so, but will be endowed with a superimposed intentionality of a clearly EVIL CHARACTER for the virya.

On the other hand, the phenomenon of the first degree always manifests itself COMPLETE IN ITS FUNCTIONALITY, which is a direct expression of its essence, and to which it will always be possible to reduce mathematically to an infinite number of "laws of nature". When the phenomenon of the first degree is especially appreciated by ONE law of nature, which is eminent for us because it EMPHASIZES A CERTAIN interesting ASPECT, it is evident that we do not deal with the COMPLETE phenomenon but with that "aspect" of it. In such a case the sad fact must be accepted that only an illusion of the phenomenon will be perceived. Mutilated sensorially, deformed gnoseologically, masked epistemologically, we should not be surprised that the Indo-Aryans qualified as MAYA, illusion, the ordinary perception of a phenomenon of the first degree.

J - The masking caused by the "preeminent cultural assumptions".

We will now pose a question, the answer to which will allow us to address the problem of the "pre-eminence of cultural premises", based on our last conclusions: "if every first degree phenomenon appears necessarily complete (for example: at 6 A.M. " the sun rises ") ", what is the specific reason why its apprehension by means of the "scientific or cultural model" prevents us from dealing with the phenomenon in its entirety, circumscribing ourselves around its aspects."What is the specific reason that its apprehension by means of the "scientific or cultural model" prevents us from dealing with the phenomenon in its integrity, circumscribing us around partial aspects of it (for example, when we say: "the terrestrial rotation is the CAUSE that has produced the EFFECT that at 6 A.M. the sun has become visible on the Eastern horizon"). In this last example it becomes evident that in explaining the phenomenon by an "eminent law" we only refer to certain partial aspects (the "terrestrial rotation") leaving aside - not seeing it - the phenomenon itself ("the sun"). The answer to the question posed leads them to touch upon a fundamental principle of the structural epistemological theory: THE RELATIONSHIP WHICH WE FIND BETWEEN ASPECTS OF A PHENOMENON, QUANTIFYING MATHEMATICALLY AS "LAW OF NATURE", ORIGINATES IN THE PREEMINENCE OF CULTURAL PREMISES FROM WHICH REASON MODIFIES THE PERCEPTION OF THE PHENOMENON ITSELF.

Needless to say, this occurs because of the "masking" effect that reason causes in every image reflected by the conscious subject: reason "responds to the interrogation", that is, to the flexions of the conscious subject, IN WHICH THE LOST SELF IS SUBMITTED. As if it were a fantasy, reason interprets and shapes a rational scheme of the representation of the phenomenal entity, a scheme whose image is superimposed on the representation and masks it, endowing it with the propositional meaning determined by the preeminent cultural premises.

When we make a "scientific" observation of a phenomenon, the rational functions become preeminent to any perception, "highlighting" with eminence those interesting or useful aspects and "tarnishing" the rest (of the phenomenon). In this way reason operates as if it were masking the phenomenon, previously torn from the totality of the real, and presenting of it a "reasonable" and always comprehensible appearance in the sphere of human culture. Of course, nobody cares that the phenomena remain, from there on, hidden behind their reasonable appearance; not if it is possible to

to make use of them, to control them, to harness their energy and direct their forces. After all, a scientific-technological civilization is built UPON phenomena and EVEN AGAINST them, what does it matter if a rational vision of the world cuts out the perceived phenomena and confronts us with a CULTURAL REALITY, all the more artificial the more blind we are? What does it matter, we repeat, when such gnoseological blindness is the price we must pay to enjoy the infinite variants that, in terms of enjoyment and comfort, scientific civilization offers? Is there some danger lurking that we, who have eliminated many ancient diseases, who have prolonged human life and created an urban habitat with a luxury never seen before, cannot conjure technically?

The danger exists, it is real, and it threatens all those members of humanity who possess Hyperborean ancestors; the Hyperborean Wisdom calls it PSYCHIC FAGOCITATION. It is a danger of PSYCHIC kind and of transcendent order that consists in the metaphysical annihilation of the consciousness, a possibility that can take place in this or in another world, and at any time. The destruction of the consciousness happens by DEMIURGICAL FAGOCITATION, that is, by assimilation of the CONSCIOUS SUBJECT to the substance of the Demiurge. When such a catastrophe occurs, all possibility of transmutation and return to the origin is completely lost. We have already spoken about the dramatic alternative that the virya must face and we will speak again extensively in Part Two; however, it is worth repeating that CONFUSION is the main impediment to the transmutation of the virya into immortal Siddha, and, to the permanent confusion, contributes the gnoseological blindness that we mentioned before, product of our modern rationalistic mentality. We live according to the guidelines of Western "culture", which is materialistic, rationalistic, scientific-technological and amoral; our thinking starts from preeminent cultural premises and conditions the vision of the world making it pure appearance, without us noticing it or having any idea of it. Culture, then, keeps us in confusion, prevents us from orienting ourselves and marching towards the center of psychic reintegration, transmuting us into Siddhas. Is it by chance that such a thing happens? We have said it many times: culture is a strategic weapon, skillfully used by those who wish the perdition of the Hyperborean Heritage.

We are thus verifying that the intermediary cultural model, between the ego and the macrocosm, enormously hinders the possibility of finding the principle of encirclement in the world, as a law of nature. We must continue, then, to go in search of it.

K - Culture, a strategic enemy weapon.

When the critique of the modern urban culture of the "Christian West" is made, the "evils" that it causes in some individuals are usually detailed: alienation; dehumanization; slavery to consumption; depressive neurosis and its reaction; dependence on various vices, from narcosis to the perversion of sex; ruthless competition, motivated by dark feelings of greed and ambition for power; and so on. The list is endless, but all the charges deliberately omit the essentials, emphasizing evils "external" to the soul of man, originating in "imperfections of society". As a complement to this fallacy it is argued that the solution, the remedy for all evils, is "the perfecting of society", its "evolution" towards more just, more humane forms of organization, etc. The omission lies in the fact that evil, the only evil, IS NOT EXTERNAL to man, it does not come from the world, but lies within him, in the structure of a mind conditioned by the preeminence of the cultural premises that sustain reasoning and that deform his vision of reality. On the other hand, today's society has managed to judaize in such a way the

This is a miracle that biology and genetics cannot even dream of, which has transformed him in turn into a miserable Jew, greedy for profit, happy to apply compound interest and happy to inhabit a world that glorifies usury. Needless to say that this society, with its millions of biological and psychological Jews, is for the Hyperborean Wisdom only a bad nightmare, which will be definitely swept away at the end of the Kaly Yuga by the WILDES HEER.

In the EDDA Wildes Heer is the "furious army" of Wotan. According to the Thulegesellschaft the Siddhas have announced the return of the Wildes Heer, together with those who will form the "last battalion" of the eternal ϟϟ, at the end of the Kaly Yuga.

We have brought out the fact that a "law of nature" originates in certain relations that rational judgment establishes between significant aspects of phenomena. Our purpose is to make it clear that, although such aspects truly belong to the phenomenon, the relation that gave rise to the eminent law has been created by reason and can in no way be attributed to the phenomenon itself. Reason, supported by preeminent cultural premises, uses the world as a PROJECTIVE or REPRESENTATIONAL MODEL in such a way that any given phenomenon expresses CORRESPONDENCE with an equivalent intellectual conception. In this way man makes use of rational concepts of the phenomenon that have a weak link with the phenomenon itself, with its truth.

When reasoning and analyzing on the basis of such concepts, error is added and the result cannot be other than the gradual immersion in unreality and confusion. This effect is sought by the enemy, as we have said. We will see later how to avoid it, as taught by the Hyperborean Wisdom.

In mentioning, above, the Hermetic Principle, we said that all the laws of the macrocosm were reflected in equivalent laws of the microcosm. But "the laws of nature" of the macrocosm are but representations of a mathematical model originating in the human mind, i.e., in the microcosm, as we have analyzed. In the process that gives rise to the "scientific idea" of a phenomenon there are elements from two main sources: the "mathematical principles" and the "preeminent cultural premises". The "mathematical principles" are archetypal, they come from inherited psychobiological structures (when we "learn mathematics", for example, we only consciously actualize a finite number of formal systems that belong to the domain of culture, but the "mathematical principles" are not really "learned" but "discovered" because they constitute basic matrices of the structure of the brain). The "pre-eminent cultural premises" arise from the TOTALITY of the cultural elements, learned throughout life, which act as the content of the systems of the cultural structure and to which the cultural subject turns to formulate judgments.

The distinction we have made between "mathematical principles" and "pre-eminent cultural premises", as the two main sources involved in the mental act of formulating a "law of nature", will allow us to expose one of the most effective tactics employed by the Demiurge to keep the viryas in confusion and the way the Siddhas try to counteract it, charismatically inducing them to discover and apply the "law of the fence". That is why we have insisted so much on the analysis: because we are before one of the most important principles of the Hyperborean Wisdom and, also, one of the secrets best kept by the enemy.

When the principle "for the Synarchy, culture is a strategic weapon" is known, it is often thought that it refers to "culture" as something "external", proper to man's behavior in society and the influence it exerts on him. This error stems from an incorrect understanding of Synarchy (which is supposed to be a mere "political organization") and the role it plays in the Plan of the Earth Demiurge Jehovah-Satan. The truth is that the virya tries to orient himself towards the origin and does not succeed because of the state of confusion in which he finds himself; culture as a strategic enemy weapon contributes to keep him in that state, but if this attack came ONLY from the outside, that is, from society, it would be enough to move away from it, to become a hermit, to neutralize its effects. However, it is sufficiently proven that solitude is not enough to avoid confusion and that, on the contrary, this usually increases in the most hermetic retreat, being very likely that by this way the reason is lost long before finding the origin. It is the INNER cultural elements that confuse, divert, and accompany the virya at all times. That is why the awakened Self must PREVIOUSLY free itself from the obstacle imposed by the cultural elements if it intends to bridge the distance that separates it from the Vril.

A Self stripped of all morality, of all dogma, indifferent to the deceptions of the world, but open to the memory of blood, will be able to march gallantly towards the origin and there will be no force in the universe capable of stopping it.

It is a beautiful image that of the virya who advances intrepidly, wrapped in warlike fury, without the demons being able to stop him. We always present it; but, you may ask, how is it possible to acquire such a degree of purity? Because the normal state of the virya, at this stage of the Kaly Yuga, is confusion. We will now explain, in answer to such a sensible question, the tactics of the Loyal Siddhas to GUIDE the lost viryas and neutralize the effect of the synarchic culture.

In the lost virya the Ego is subject to reason. It is the rudder that guides the course of his thoughts from which he would not deviate for anything in the world; outside of reason are fear and madness. But reason operates on the basis of cultural elements; we have already studied how the "preeminent cultural premises" participate in the formulation of a "law of nature". So the yoke that the enemy has tightened around the ego is formidable. We could figuratively say that the Ego is PRISONED by reason and its allies, the cultural premises; and everyone would understand the meaning of this figure. This is because there is a clear analogical correspondence between the Ego, in the lost virya, and the concept of "captivity". For this reason we will develop below an allegory, in which the correspondence will become evident, which will allow us to understand the secret strategy that the Siddhas practice to counteract THE CULTURAL WEAPON of the Sinarchy.

L - The allegory of the imprisoned self.

Let us begin to present the allegory by focusing on a man who has been taken prisoner and sentenced, without appeal, to life imprisonment. He is unaware of this sentence, as well as of any post-capture information from the outside world, for it has been decided to keep him indefinitely incommunicado. For this purpose he has been locked up in an inaccessible tower which is surrounded by walls, chasms and moats, and where any attempt to escape is apparently impossible. A garrison of enemy soldiers, who cannot be approached without punishment, are in charge of permanently guarding the tower.

ruthless and cruel, but terribly efficient and loyal: don't even think of buying or tricking them. Under these conditions there does not seem to be much hope that the prisoner will ever regain his freedom. And yet the real situation is quite different. Although OUTSIDE the Tower the exit is cut off by walls, moats and soldiers, FROM INSIDE it is possible to go directly to the outside, without encountering any obstacle. How? By means of a SECRET EXIT whose access is cleverly concealed in the floor of the cell. Naturally, the prisoner is unaware of the existence of this passageway, as are his jailers.

Let us suppose now that, either because he HAS BEEN CONVINCED that it is impossible to escape, or because he DOES NOT KNOW that he is a captive, or for any other reason, the prisoner shows no predisposition for escape: he manifests neither courage nor daring and, of course, does not seek the secret way out; he has simply resigned himself to his precarious situation. Undoubtedly it is his own negative attitude that is his worst enemy since, if he were to keep alive the desire to escape, or even if he were to experience the Nostalgia for lost freedom, he would turn around in his cell where there is, at least, a one in a million chance of finding the secret way out BY CHANCE. But this is not the case and the prisoner, in HIS CONFUSION, has adopted a gentle demeanor that, as the months and years go by, becomes more and more pusillanimous and idiotic.

Having surrendered to his fate, one could only hope for an external help for the captive, which can only consist in the REVEALING OF THE SECRET EXIT. But it is not so simple to expose the problem since the prisoner does not wish it or does not know that he can flee, as we have said. Two things must therefore be fulfilled:

1°). To make him assume his condition of prisoner, of a person whose freedom has been TAKEN AWAY, and, as far as possible, to make him REMEMBER THE GOLDEN DAYS when there were no cells or chains. It is necessary that he becomes aware of his miserable situation and ardently desires to get out, previously to:

2°). To reveal to him the existence of the ONLY POSSIBILITY TO ESCAPE. Because it would be enough, now that the prisoner wishes to flee, ONLY IF HE KNOWS THE EXISTENCE OF THE SECRET EXIT; he will look for it and find it by himself.

Thus posed, the problem seems very difficult to solve: it is necessary to awaken him, to AWAKE him from his lethargy, to GUIDE him, and then to REVEAL the secret. That is why it is time to ask ourselves: is there anyone willing to help the miserable prisoner? And if there is, how would he manage to fulfill the two conditions of the problem?

We must declare that, fortunately, there are other people who love and try to help the prisoner. They are those who share his ethnicity and inhabit a country far, far away, which is at war with the nation that imprisoned him. But they cannot attempt any military action to free him because of the reprisals that the enemy could take on the countless captives that, in addition to the one in the tower, they keep in their terrible prisons. It is therefore a question of directing the help in the intended way: TO AWAKEN HIM, TO GUIDE HIM AND TO REVEAL THE SECRET TO HIM.

To do so, it is necessary to reach him, but how to do it if he has been locked up in the heart of a fortified citadel, saturated with enemies on permanent alert? The possibility of infiltrating a spy must be ruled out because of the insurmountable ETHICAL DIFFERENCES: a German could not infiltrate the Chinese army as a spy in the same way as a German.

So a Chinese could not spy in the barracks of the ϟϟ . Without being able to enter the prison and without the possibility of buying or deceiving the guards, the only recourse is to MESSAGE the prisoner.

However, sending a message seems to be as difficult as introducing a spy. Indeed, in the improbable case that a diplomatic approach would obtain the authorization to present the message and the promise that it would be delivered to the prisoner, this would be useless because the mere fact that it would have to pass through seven levels of security, where it would be censored and mutilated, renders this possibility completely useless. Moreover, by such a LEGAL WAY (prior authorization), it would impose the condition that the message be written in a clear language and accessible to the enemy, who would then censor part of its content and transpose the terms to avoid a possible second encrypted message. And let's not forget that the secret of the hidden exit is as interesting for the prisoner to know as it is for the enemy to ignore it. And the first thing: what to say in a mere message to make the prisoner WAKE UP, to make him ORIENT, to make him understand that he MUST escape? No matter how much we think about it, it will become evident in the end that the message MUST BE CLANDESTINE and that it CANNOT BE WRITTEN. Nor can it be OPTICAL because the small window in his cell allows him to observe only one of the inner courtyards, where no signals can reach from outside the prison.

Under the conditions we have outlined, it is certainly not obvious how his KAMERADEN can solve the problem and help the prisoner to escape. Perhaps the light will be shed if we bear in mind that, in spite of all the precautions taken by the enemy to keep the captive disconnected from the outside world, they FAILED TO ACOUSTICALLY ISOLATE HIM. (For that they would have had to keep him, like KASPAR HAUSER, in a soundproof cell).

Let us now see, as an epilogue, the way chosen by the Kameraden to provide effective help; a help such that 1st: AWAKENS and 2nd: REVEALS THE SECRET, to the prisoner, GUIDING HIM TO FREEDOM.

When deciding on an acoustic way to get the message across, the Kameraden realized that they had a great advantage: THE ENEMY IGNORES THE PRISONER'S ORIGINAL LANGUAGE. It is possible then to transmit the message simply, without double meaning, taking advantage of the fact that it WILL NOT BE UNDERSTANDED BY THE ENEMY. With this conviction the Kameraden did the following: several of them climbed a nearby mountain and, armed with an enormous conch shell, which allows to amplify the sound of the voice, they began to emit the message. They did it uninterruptedly, for years, since they had sworn not to abandon the attempt as long as the prisoner was not free again. And the message descended from the mountain, crossed the fields and the rivers, crossed the walls and invaded every corner of the prison. The enemies were at first surprised, but, as this language meant nothing to them, they took the musical sound for the song of some fabulous and distant bird, and in the end they got used to it and forgot it. But what did the message say?

It consisted of two parts. First The Kameraden sang a CHILDREN'S SONG. It was a song THE PRISONER HAD HEARD MANY TIMES.
DURING HIS CHILDHOOD, back in the PATRIA DORADA, when the days were still far away.

Oh, what sweet memories that melody evoked! What spirit, however dormant it might be, would not awaken, feeling eternally young, upon hearing once again the primordial songs that it had listened to in the happy days of childhood and that, without knowing how, had been transformed into a distant and mysterious dream? Yes; the prisoner, no matter how asleep his spirit was, no matter how much oblivion had closed his senses, would eventually wake up and remember. He would feel the nostalgia of the distant homeland, he would verify his humiliating situation, and he would understand that only the one with infinite courage, with boundless intrepidity, could accomplish the feat of escape.

If this is the prisoner's feeling, then the second part of the message will give him THE KEY to find the secret way out.

Note that we have said THE KEY and not THE SECRET EXIT. Because it happens that by means of the key the prisoner MUST SEARCH for the secret exit (a task that should not be so difficult considering the reduced dimensions of the cell). But, after finding it, he will have to complete his feat by DESCENDING to incredible depths, crossing corridors plunged in impenetrable darkness and finally UP to remote summits: such is the complicated path of the enigmatic secret exit. However, HE IS ALREADY SAVED, at the very moment he BEGINS THE RETURN, and nothing and no one will be able to stop him.

To complete the epilogue of the allegory, we only need to say a word about the second part of the acoustic message, the one that contained the key to the secret. It was also a song. A curious song that narrated the story of a forbidden and sublime love between a gentleman and a lady already betrothed. Consumed by a hopeless passion, the knight had embarked on a long and dangerous journey through distant and unknown countries, during which he became skilled in the art of war. At first he tried to forget his beloved, but after many years and having found that the memory was always alive in his heart, he realized that he would have to live eternally enslaved to the impossible love. Then he made himself a promise: no matter what adventures he might have to run on his long road, no matter what joys or misfortunes they might entail; inwardly he would remain faithful to his hopeless love with religious devotion; and no circumstance would succeed in diverting him from his firm determination.

And so the song ended: remembering that, somewhere on Earth, now turned into a warrior monk, the valiant knight marches, equipped with a powerful sword and a spirited steed, but carrying around his neck a bag containing the proof of his drama, the KEY to his secret of love: THE WEDDING RING that would never be worn by his lady.

Contrary to the nursery rhyme of the first part of the message, this one did not produce an immediate nostalgia but a feeling of modest curiosity in the prisoner. On hearing, coming from who knows where, in his ancient native tongue, the story of the gallant knight, so strong and valiant, so COMPLETE in battle, and yet so sweet and melancholy, so inwardly RIPPED by the REMEMBRANCE OF LOVE, the captive was seized by that modest curiosity that children experience when they sense the promises of sex or sense the mysteries of love.
We can imagine the prisoner pondering, perplexed by the enigma of the evocative song! And we can also suppose that he will finally find a KEY in that WEDDING RING... which, according to the song, would never be used in any wedding.

By induction, the idea of the RING, will lead you to seek and find the secret exit.
So much for the allegory. We must now emphasize the analogical relations that link the prisoner with the Ego of the lost virya.

M - Analogical study of the allegory of the imprisoned self.

In order to make the analogical relationship clearly evident we will proceed according to the following method: first we will state a premise with respect to the allegorical story of the "prisoner"; secondly, we will state a premise referring to an analogous situation in the "lost virya"; thirdly, we COMPARE both premises and draw the CONCLUSION, i.e., we PROVE the analogy.

It is understood that we cannot expose the TOTALITY of the correspondences without the risk of extending indefinitely. Therefore, we will only highlight those relationships that are essential for our purpose and leave, as an exercise of the reader's imagination, the possibility of establishing many others.

Let us only recall that in the lost virya, the lost self is immersed in the conscious subject, that is to say, confused with the evolving soul subject. Here we have preferred to consider the lost "I" directly linked to REASON, by virtue of the fact that this subject is the one who is closest to the world, the one who first receives the designs. By "reason", in any case, is to be understood "the evolving soul subject" of the pasu, who evolves by the confused action of the Ego, that manifestation of the chained Spirit.

1°

a- The "prisoner" is at the mercy of his guardians who keep him in perpetual captivity.

b- The "I" of the lost virya is a perpetual prisoner of "reason", that is to say, of the evolving soul subject.

c- The "prisoner" and the "I" are analogous.

2°

a- The "guardians" are the dynamic intermediaries, mean, by the way, between the "prisoner" and the "outside world".

b- The "reason" is a very poor dynamic intermediary between the "I" and the "external world" (in the lost virya).

c- The "guardians" and "reason" are analogous. (Recall that when reason elaborates a "law of nature", "mathematical principles" and "preeminent cultural premises" are involved).

3°

a- The "guardians" use a "language of their own", different from the prisoner's "native language", which the prisoner has forgotten.

b- The "reason" employs logical modalities, different from the original "primordial hyperborean language" of the lost virya, which he has forgotten because of his strategic confusion.

c- The "proper language" of the guardians is analogous to the logical modalities of the cultural structure.
The "native language" of the prisoner is analogous to the "primordial hyperborean language" of the lost virya.

4°

a- The first environment of the "prisoner" is his "cell" in the tower, which contains him almost completely with the exception of the openings (door and window) through which the senses can only very faintly extend.

b- The first environment of the Self is the "shadow sphere", which contains it almost completely.

c- The "cell" of the tower is analogous to the shadow sphere of the lost virya.

5°

a- In the "cell" there is a "barred window" through which the prisoner obtains a precarious but "direct" image of the outside world.

b- Establishing a permanent contact with the ego is the "sensory" sphere, through which it obtains a precarious but "direct" image of the external world.

c- The "lattice window" is analogous to the "sensory sphere" (or "senses") in the lost virya.

6°

a- In the cell there is a "barred door" through which the guards enter, and with them the censored news, that is, through which the prisoner obtains an "indirect" image of the outside world.

b- The I can form an "indirect" image of the external world through "reflection", that is, the act by which "reasoned" information is received.

c- The "barred door" is analogous to the act of reflecting or perceiving.

7°

a- The "prisoner's" cell is in a "tower" and is in a "walled" "courtyard".
Surrounding the walls are deep "moats", and then other walls, and other moats; and so on until seven rounds of wall and moat are completed. The seven security circuits of this formidable "prison" are connected to each other by "drawbridges"; "corridors", "gates", "drawbridges", "grilles", etc. Beyond the last wall extends the "outside world", the country of the enemy.
In short: the "prison" is a static structure that stands between the prisoner and the outside world.

b- Between the ego and the external world there is a complex static structure called "cultural". Reason", in order to make the information from the external world "reasonable", relies on certain elements of this static or "cultural" structure, for example, the "preeminent cultural premises", which signify concepts of Relations.

c- The "prison" is analogous to the "cultural structure". Also: certain parts of the "prison", walls, moats, bridges, etc., are analogous to certain parts of the "cultural structure", that is, the "preeminent cultural premises".
Commentary: Keep in mind that, in the allegory, both the "guardians" and the "prison" are intermediaries between the prisoner and the outside world. But the "guardians" are "dynamic" intermediaries (analogous to "reason" in the lost virya) whereas the "prison" is a "static" intermediary (analogous to the "cultural structure" of the lost virya).

8°

a- Beyond the last wall of the prison extends the "outside world", that reality that can never be seen by the "prisoner" because the structure

The "prison" limits their movement since a permanent "guard" ensures that this situation is maintained.

b- The Ego, in the lost virya, is skillfully submerged in the depths of the cultural structure, floating lost among its artificial and static elements and at the mercy of the implacable tyranny exercised by reason. The cultural structure completely surrounds the ego, except for a few cracks through which the "sensory sphere" faintly peeps out. Beyond the cultural structure, as the object of the instinctive and sensory spheres, extends the "external world", the reality that can never be "seen" (in its truth; "as it is") by the lost "I".

c- The "outer world" beyond the prison is analogous to the "outer world" beyond the "cultural structure" that holds the self in the lost virya.

9°

a- On a nearby mountain, the Kameraden try to help the "prisoner" escape from the "prison". To do so, they send a message in their native language, using the acoustic medium.

In this message there is a "nursery rhyme", to "wake up" the prisoner, and a "love song", with the "key to the ring", to make him look for the secret exit and escape.

b- In an occult "center" called Agartha, the Loyal Siddhas try to help the lost viryas to break the chains that hold them in bondage to the material world of the Demiurge. To this end, they charismatically send a message in the "language of the birds", using the "acoustic cabala". In this message there is a "primordial memory", to awaken and orient the virya, and a "Song of A-mort", with the "key of the ring", to seek the center, conquer the Vril, and leave, as a God, the material hell of Jehovah-Satan.

c- Many analogies can be established between "a" and "b". We will only highlight the most important one: The Kameraden are analogous to the Hyperborean Siddhas.

We believe that the nine preceding arguments constitute an effective demonstration of the analogical correspondence that exists between the "allegory" and the situation of the lost virya". But this is not all. We have reserved three components of the allegory (nursery rhyme; Song of A-mort; secret exit) to perform a final analogical correspondence and draw the final conclusion.

Since the validity of the existing analogical relationship has been evidenced in the preceding arguments, it will not be necessary to resort to the same method in the next commentary: we will consider the analogies mentioned as proven.

Let us now recall the reasons that led us to develop the allegory. We intended to show, in an analogical way, the method employed by the Loyal Siddhas to counteract the action of "culture", the strategic weapon of the Synarchy. Previously

We make it clear that it is the "inner cultural elements" that are the real instrument employed by the Synarchy to keep the virya "lost," that is, in confusion. In this state the "I" is subjected by reason to the cultural structure, the source from which, finally, all mental activity is nourished. Thus it happens that the "I", that is to say, the present consciousness of the virya, is "directed towards" the world "through" the cultural structure "by" reason; the result, as we have said several times, is a distorted image of the world and a state of psychic confusion which greatly hinders the "strategic reorientation" of the virya. Against this situation the Loyal Siddhas, like the Kameraden of the allegory, are ready to come to the rescue by "sending a message".

The main objective is to "circumvent all the walls" and reach the prisoner, the Self, with a message of double meaning: 1st. to awaken; 2nd. to orient. That is why the Loyal Siddhas "transmit the message", charismatically, for MANY MILLENIUMS; some hear it, awaken and leave; others, the most, continue in confusion. Of course, it is not easy to recognize the message because it has been emitted in the language of the birds...and its sounds can only be perceived with the blood.

Is it clear then? The message of the Loyal Siddhas permanently resounds in the blood of the lost viryas. Those who do not hear it are either suffering from strategic confusion or are unaware of its existence, which is the same thing. But how SHOULD the charismatic message fulfill its mission? In two steps. In the first place, the Siddhas SPEAK, in the blood of the virya, of a primordial memory, of something that happened AT THE BEGINNING OF TIME when THE SPIRIT HAD NOT YET BEEN CAUTIVATED.
BY THE GODS OF MATTER. How the Siddhas manage to do this is a very great Mystery, which only they can answer. This "primordial memory", the "nursery rhyme" of the allegory, has been induced for the purpose that it "activates" the virya's own blood memory, i.e., that he "feels" his Minne.

If such a thing happens then the lost virya will experience a sudden "longing for another world", a desire to "leave everything and go". Technically this means that the "blood memory" has arrived "where the lost Ego of the virya was": on the conscious subject. Such a contact, between the Ego and the Minne, takes place independently of the cultural structure and reason; and that is the objective sought by the Siddhas. It has thus been possible to reach the marrow of the Self, by the way of the blood; it will be then, in that fleeting moment when the "Song of A-mort" will be heard.

Let us now speak of the second part of the message, which we have allegorically called "Song of A-mort". First of all, let us say that such a name is not capricious, for the Hyperborean Wisdom teaches that, FROM ITS ORIGIN IN THE PHYSICAL UNIVERSE, that is to say, from its synchronization with Time, THE SPIRIT REMAINS CHAINED TO MATTER BY A MYSTERY OF A-MORT.
When the memory of blood, activated by the first part of the message, OPENS A PATH (not rational; not cultural) TOWARD THE SELF, then the Loyal Siddhas SING THE SONG OF A-MORT, they make the virya participate in the Mystery. If his blood is pure enough so that the charismatic message can be made conscious then the virya has the possibility to "orient himself" towards the origin and to remain definitively "awakened".

In almost all the great civilizations of Antiquity, such as Egypt, Babylon, Greece, Rome, etc., there existed priestly orders or colleges of initiates grouped around a Mystery. In truth, these castes of sages tenaciously nourished the purpose of saving the remains of the Hyperborean Wisdom against the corrupting advance of Kaly Yuga. It is useful to clarify here, if only briefly, the difference between these "Mysteries" and the Mystery of A-mort to which the second part of the message of the Siddhas alludes. In the first place, let us remember that the Mysteries of Antiquity were intended to perpetuate esoteric knowledge by means of INITIATION, that is to say: they fulfilled a SOCIAL FUNCTION. In the second place, it must be borne in mind that these "Mysteries" are constituted because of the KALY YUGA, in an attempt to safeguard the Ancient Wisdom from universal decadence and the fall into exotericism. That is to say that from their origins the Mysteries of Antiquity have been LINKED TO TIME (historical), which was always their true foundation.

Contrary to the "Mysteries of Antiquity" the Mystery of A-mort is neither social (or initiatory) nor is it linked to any Historical Time since its charismatic "transmission" is synchronistic and acausal, and, therefore, "always present". They only have in common the word "Mystery" but, as this fact may cause some confusion, we have thought it convenient to clarify it in order to rule out from the beginning any belief that the Mystery of A-mort may be (as in the "Mysteries of Antiquity") a mere esoteric knowledge which can be accessed by "initiation".

The mystery of A-mort can only be revealed by the pure blood, inwardly, in a transcendent contact with the Self that is realized without the intervention of cultural or rational categories. It is, therefore, an ABSOLUTELY INDIVIDUAL experience, unique to each virya. Whoever knows the secrets of the Mystery of A-mort is not an "initiate" but a TRANSMUTATE, an immortal Siddha" or, for a short time, an "awakened virya".

The mystery of A-mort is a personal discovery, and therefore: unique to each virya, about the TRUTH OF HIS OWN FALL. No one can know this secret and continue the same. And no one, much less, would dare to speak about it once the Supreme Experience has taken place. On the contrary, many times the lips are sealed forever, the eyes blinded, and the ears closed. Not a few hairs turn white, nor fewer minds sink into the darkness of madness. For only infinite courage can sustain, alive and sane, one who has seen the Deceit of the Origins and understood, at last, THE HOW AND WHY OF HIS FALL. The weight of the secret being so terrible, it is understandable why we say that there can never be in the world any hint of the Mystery of A-mort, and only someone irresponsible or crazy would affirm the contrary. The Hyperborean Wisdom provides TECHNIQUES OF BLOOD PURIFICATION whose purpose is to APPROXIMATE THE MYSTERY. But the Mystery, in itself, is discovered inwardly, it is unique for each virya, and NO ONE SHOULD SPEAK ABOUT IT.

The allegorical story of the prisoner has allowed us to expose in a simple way the method used by the Loyal Siddhas to guide the lost viryas. The charismatic message succeeds, if listened to, in "awakening" the virya by putting him in contact with his blood memory, with his Minne. Then, he makes him participate in the Mystery of A-mort, Supreme Experience that ANNULS, as we said, the cultural Strategy of the Synarchy. But we CANNOT know what the Mystery of A-mort consists of until we have lived it individually. We only have of it the GENERAL INDICATIONS which have

left THOSE WHO TRANSMUTED AND PARTIED. On the basis of such indications we can affirm that the Mystery of A-mort is experienced in SEVEN DIFFERENT WAYS by the viryas and that, precisely, that is the reason why the Hyperborean Wisdom foresees seven (secret) ways of liberation.

According to the way in which the Mystery of A-mort has been gnostically perceived will be the way of liberation adopted and that is why we usually speak of a "way of mutation" or "of lightning", of a "dry way" or "way of the right hand"; of a "wet way" or "way of the left hand"; of a "way of strategic opposition" or "way of the warrior gnosis for the absolute return"; etc.

We will not, of course, speak of all the ways of liberation but of that which has special relation to this subsection, namely, the way of strategic opposition, which was followed by the initiates of the Einherjar. However, we cannot fail to mention that the Mystery of A-mort, revealed by the Loyal Siddhas, is the ancient basis of the tantric systems of Tibet, although at present such yogas have lost their gnostic meaning with the exception of TANTRA KAULA, which still retains part of the Wisdom.

In the allegory, the second part of the message was quite extensive because it also referred to "the other" ways of liberation that the Mystery of A-mort can "open". But the prisoner has found the key in the WEDDING RING and this means, analogically, that he has chosen the way of strategic opposition. The message has reached him "acoustically", that is to say, gnostically, and, upon becoming aware of its content, by means of the revealed key, he finds in the cell A RING, which allows him to OPEN THE SECRET EXIT.

The "cell", according to argument 4, is analogous to the shadow sphere. But, as a substratum of the shadow sphere is the cultural structure: a "disguised" RING on the floor of the cell undoubtedly corresponds to a MATHEMATICAL PRINCIPLE, to an archetypal symbol integrated, "disguised", in the scheme of a Relation.

The allegory allows us to understand, then, that the Siddhas, with their charismatic message, UNCOVER A MATHEMATICAL PRINCIPLE that remained unconscious in the cultural structure, which we call the PRINCIPLE OF THE HEDGE. Hence:

10°

c- The "ring" in the prisoner's cell is analogous to the "principle of the fence", mathematical principle, or collective archetype that remained unconscious in the lost virya and that the message of the Siddhas has UNLOCKED.

We had shown above that "in the mental process that gives rise to the "scientific idea" of a phenomenon, elements from two main sources concur: the "mathematical principles" and the "preeminent cultural premises". This is mainly verified when formulating a "law of nature", which explains the behavior of a phenomenon by establishing causal relationships between aspects of it. Let us take a simple example: we wish to "measure" the side of a regular polyhedron. Here the phenomenon is a body with the shape of a regular polyhedron, that is, a "phenomenal entity". For this purpose we take the "graduated ruler", i.e., a flat surface on which are located

engraved with the units of length and of which we are sure that one of its sides is perfectly straight. We make the zero of the ruler coincide with the "beginning" of the side we are going to measure. We now observe that the "end" of the side coincides with the number five on the ruler and we affirm without further ado that "in the polyhedron, the side measures five centimeters". We have performed, as will be seen, a series of subjective operations whose conclusions, however, can be confirmed by other observers; this possibility of verification is what gives weight of "law of nature" to the above-mentioned fact.

But it happens that, in the ruler, which we believe to be numbered, there are actually engraved signs that REPRESENT numbers, not numbers per se. Numbers are mathematical principles proper to the cultural structure, that is, subjective elements, which intervene in the act of "recognizing that the limit of the side coincides with the sign 5". If we say "it measures five centimeters" we are making the affirmation of an empirical quality: "there is a proportion (that is, a mathematical relation) between the length of the side of the polyhedron and the length of the terrestrial meridian". This proportion is fixed or CONSTANT (= 5cm.) and constitutes a "relation between aspects of a phenomenon" that is, a "law of nature".

The CENTIMETER is equivalent to one hundredth of a meter and this is equivalent to one ten-millionth of a quarter of a meridian of the Earth.

The phenomenal entity is presented to us COMPLETE, integral in its manifestation. However, it is not possible to apprehend it in its totality; as soon as we observe it, ONE PART of it becomes eminent, standing out and standing out over OTHER ASPECTS. The UNITY of the phenomenon has been broken in favor of the PLURALITY of qualities that we are able to attribute to it. We distinguish TWO square faces and, on each face, FOUR edges and FOUR angles, and so on. Then we practice the MEASUREMENT of an edge or side and we establish a "law of nature": "the length of the side is proportional to the length of the terrestrial meridian and its ratio is 5 cm".

In this operation that we have just described, mathematical principles (when we distinguish two faces, FOUR edges, etc.) and "preeminent cultural premises" (when the face, the side, or any other quality became "eminent") have intervened. The two sources concur in the rational act of "relating" (measuring) aspects of the phenomenon and postulating a "law of nature" (it measures 5 cm.) that can be universally verified.

We hope we have made it clear that the MATHEMATICAL PRINCIPLES (the ONE, the TWO, the SQUARE, etc.), being intrinsic properties of the mental structure, INTERVENE A PRIORI in the formulation of a law of nature. As for the "numbers" of the world, those that appear engraved on the graduated ruler, they are only CULTURAL SIGNS OF REPRESENTATION which we RECOGNIZE thanks to the conventional learning. There were ancient peoples who represented numbers with knots or ideograms; it is presumable that a measuring instrument consisting of a rod on which hieroglyphs have been engraved would, in principle, mean nothing to us if we could not "read" the signs, i.e., make the numerical representations.

The epistemological analysis of how the virya establishes a law of nature must inevitably lead us to the conclusion that it would be impossible for the principle of encirclement to be located in the world as a property of entities and to be formulated in a sociocultural language. On the contrary, what can happen, in any case

In this case, it is that the hedge principle is projected, consciously or unconsciously, onto a phenomenon and is then discovered in it as an eminent relation between qualities; naturally, it will depend on the type of phenomenon representing the complexity with which the hedge principle is empirically reknown and introjected into the psychic structure.

In short, the "principle of the fence", discovered to the consciousness by the message of the Loyal Siddhas, is also a mathematical principle and as such will intervene "a priori" in all phenomenal perception. The natural numbers (which are in the mind) allow us to "count" (one, two) the halves of that apple (which is in the world). The principle of the fence (which is in the mind) allows us to apply the "law of the fence" on that phenomenon (which is in the world). We have come a long way to reach this conclusion. Let us express it now in a general way: THE PRINCIPLE OF THE FENCE WILL MAKE POSSIBLE THE DETERMINATION OF THE LAW OF THE FENCE IN ANY PHENOMENON AND IN ANY RELATION BETWEEN PHENOMENA.

But the principle of encirclement is generally unconscious and only those who manage to hear the message of the Loyal Siddhas can incorporate it into the conscious sphere. And only they, the awakened viryas, will be able to apply the law of encirclement in a warrior strategy that ensures the return to the origin.

As a final reflection on the allegory, let us say that when the prisoner "pulls the ring" and discovers the secret exit, he is performing an action analogous to when "the awakened virya "applies the law of the fence", according to the archemonic technique, and univocally and irreversibly opens a path to the Vril.

The method that the Loyal Siddhas use to counteract "culture", the enemy's strategic weapon, has been explained. They send their message whose purpose is to AWAKEN in the virya the memory of blood and GUIDE him towards the Vril, his "secret exit". For the latter, they induce him to discover the "principle of encirclement" and then to apply the "archemonic technique".

The principle of encirclement IS INFALLIBLE for the proposed strategic purposes and can be applied both individually and collectively. History abounds in examples of viryas who have applied techniques based on the Hyperborean Wisdom to immortalize themselves as Siddhas or to lead a people of pure blood towards collective mutation; as proof of these glorious actions, there are numerous stone constructions that nobody understands nowadays, because for that it would be necessary to possess a vision based on the principle of encirclement. A single glance at the megalithic constructions, or at Montsegur[8] or at the K.Z.[9] is enough for the awakened virya, knowledgeable of the archemonic technique, to correctly interpret the Hyperborean Strategy on which their construction was based. Let us finally say that he who is conscious of the principle of the encirclement HAS OVERCOME the enemy cultural strategy and CAN REALIZE THE DOUBLE ISOLATION, OF THE SELF AND OF THE MICROCOSM.

The principle of encirclement will allow to fix the limits of the conscious subject, isolating the ego from the preeminent cultural premises, and moving it towards the "center" or selbst.

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8 Montsegur, Castle on the Pog, in the French Languedoc, built by the Cathars according to the archemonic technique.
9 K.Z. (KONZENTRATIONSLAGER) **SS** "concentration camps" were not sinister prisons as the Synarchic propaganda pretends, but marvelous "magic machines" to accelerate the Collective Mutation, built according to the archemonic technique taught by the Hyperborean Wisdom.

The archemonic technique will THEN allow the isolation of the microcosm from the macrocosm, gaining its own time and space, that is, immortality: the microcosm or physical body will have been transmuted into VRAJA, the incorruptible matter.

N - The risk of virya.

The Berserkiren, initiates of the Einherjar, applied the principle of encirclement in the Valplads by means of the archemonic technique. Their archemone (a "water ring") topologically divided the Valplads into two parts: an "outer", the Valplads proper, and an "inner" or "square".

When the Berserkir has occupied the square and, by means of the "strategic opposition" applies the law of the encirclement on the archimona, the temporal desynchronization is produced and, if the opposition is sufficient, the final independence with respect to the time of the Valplads. But the time of the Valplads is "the transcendent flow of the consciousness of the Demiurge"; to become independent of it, to have a "time proper to the microcosm", means to be outside of any determination of "first" or "second order". The Demiurge has "momentarily" lost his capacity to act on the virya and this "moment", his own time, is taken advantage of to DIRECT, to ADVANCE, towards the origin.

It is thus possible to conquer the Vril and transmute oneself into an immortal Siddha. But what happens if the center is not reached, either because of a lack of purity, or because one is afraid to take the Great Leap? As we explained in "F", its immediate consequence is STRATEGIC DISADVANTAGE, a position of weakness in front of the enemy Strategy that in many cases leads to madness. And that is why, as a result of such risks, it is always warned that only he who possesses infinite courage, and is stripped of all morals or dogma, will be able to employ the archemonic technique with probabilities of success. But if one has sufficient courage and a total detachment from the "things of the world" it is always possible to perform the inverse operation of "synchronizing" with the time of the Valplads, although this operation implies a terrible leveling of forces. This is due to the fact that, during the "strategic opposition", a "SITZKRIEG" or siege war is posed in which the enemy applies all the power of his Strategy on the archemona, that is to say, against the square. Two Strategies are confronted here, one, the will of the Demiurge to maintain the material enchainment of the virya, the other, the Hyperborean Strategy of the one who has chosen, in order to undertake the return, to follow the path of strategic opposition with his archemonic technique. If the virya decides to continue to occupy the place, while seeking the INNER EXIT, he must prepare himself to resist an ever-increasing pressure from the enemy. If he decides, on the other hand, to "synchronize" and return to the Valplads, he must prepare himself to face a certain danger of madness, product of the consequent "archetypal maladjustment", from which only his blood purity can undoubtedly save him.

At the end of such a long road, it only remains for us to take the last step "in search of the beginning of the fence".

O - The individual act of war of the awakened virya.

The medieval warrior order, EINHERJAR followed a Hyperborean Path of spiritual liberation called "the way of strategic opposition". To summarize everything in one concept, we can affirm that this path allows the awakened virya, considered as a potential microcosm, TO OBTAIN SPACE AND TIME AUTONOMY. But, if the awakened virya IS NOT an autonomous entity, an actual microcosm, what does such spatio-temporal autonomy obtained by the way of strategic opposition mean? Answer: that the autonomy WILL NOT BE DIRECT, that is to say, the product of the entelechy of the Manu Archetype, of existing as an actual microcosm, but INDIRECT, the product of the ONTICAL ISOLATION THAT THE SPIRIT CAN SUBMIT TO THE POTENTIAL MICROCOSM. No
It matters, then, the evolutionary degree of the microcosm, since the isolation will occur from the outside, without taking into account the entelechy. What will be of capital importance, on the other hand, will be the purity of blood, the quality with which the Ego manages to intuit the Symbol of Origin, since the strategic effectiveness of the isolation will depend on it.

And how does this way of liberation propose to isolate the potential microcosm of the awakened virya? Answer: The archemonic technique makes it possible to dominate space, and the strategic opposition makes it possible to dominate time. In other words: the archemonic technique offers the possibility, to the awakened virya, to initiate an individual action of war whose immediate purpose is to LIMIT a space of the Valplads and subtract it from the control of the Demiurge; in such a strategic area, or archemone, the potential microcosm will be isolated SPACIALLY from the macrocosm; then, FROM THE ARCHEMONE, it will be able to isolate itself TEMPORARILY by practicing the strategic opposition. It is a question, then, of two essentially linked acts, of two correlative steps on the Path of Spiritual Liberation. In this and in the following articles we will explain both steps, the "archemonic technique" to create space and the "strategic opposition" to create time, starting from the beginning.

As hinted in "G", the creation of an archimona has other applications besides serving as a "safe place" in the personal Strategy of the awakened virya. When the principle of the hedge has been revealed to the Self, the archamona can be either "exterior" or "interior" to the microcosm: if it is external, it can indeed constitute the refuge of the virya, but also, together with the runes, it must be useful as a weapon or instrument for exercising control over the entities; if it is internal, its action can encircle the Ego and isolate it from the conscious subject, thus greatly facilitating the possibilities of breaking the spiritual enchainment, but it must also be useful for framing and resigning every symbol of the psychic structure, especially the autonomous myths, whose disturbing power we have already described. And this, just to name a few of the countless possibilities of the archamone, all of which are of current use to the hyperborean initiate, awakened virya or Siddha Berserkir. Here, of course, we will refer only to the concrete practice of the way of strategic opposition, as taught in the Einherjar Order.

In the case we are about to study, the awakened virya operates an external archimony, that is to say, a PLASMED FENCE IN THE VALPLADS, in some space of macrocosmic significance of the Demiurge. Naturally, if the reader of this work does not know the principle of the TOTAL encirclement, valid in all space, it will be very difficult to advance with the explanation; however, if we base the development on a topological consequence

Intuitive of the principle of the fence, "divides its plane into two parts", it is possible to obtain evidence by analogical induction. Then, without forgetting at any time that we are dealing with a crude geometric analogy, let us represent graphically the outer archimedean; see figure 33.

In truth, and this we emphatically affirm, the drawing misrepresents the MOST PERFECT AND FEARFUL PERSONAL WEAPON IN ALL THE MATERIAL UNIVERSE: AN INSTRUMENT THAT GIVES THE VIRYA THE POWERS OF A GOD.
Let us observe, in the figure, two well-defined elements: the "closed curve" of the archemone, in blue, and an external sigil in red. The first element is essential in the archemonic technique and the second corresponds to the theory of strategic opposition, which we will discuss last.

We will study the operation of the archimona analogically, step by step, and to do so we will begin by describing the typical attitude of the awakened virya at the moment of launching the assault. The first step of the awakened virya, in effect, consists in ASSAULTING AND OCCUPYING a place in the macrocosm, acting gnostically, with full knowledge of the scope of his offensive action. It will be a surprise attack: a blow unloaded at the right moment, at the precise opportunity, because the instant of the action was not anticipated by reason but determined by the kairos of Honor, a moment in which the absolute value of the hyperborean warrior is channeled. It is the surprise assault of a place, which takes place simultaneously with the taking of a spiritual position. But that assaulted place could never have been defended by the Demiurge because it is impossible for him to foresee the place and the moment of an attack that was never planned by the reason of the virya nor imagined by the conscious subject: the kairos, the opportunity to act, is determined by the gracious will of the Ehre sphere (1) and governs only for the awakened Self.

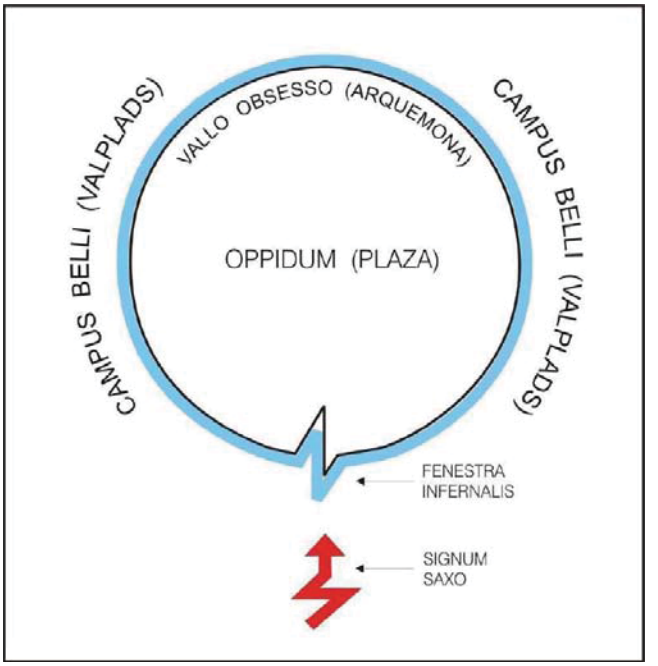


FIGURE 33

The awakened virya knows only the archemonic technique; the place and the moment of acting will be indicated by the kairos. This condition is so rigorous that A GREAT PART OF HYPERBORNE INITIATION CONSISTS IN ACHIEVING THAT, FOR THE AWAKENED SELF, PLACE MATTERS ABSOLUTELY NOTHING: TO THE AWAKENED VIRYA IT MUST BE INDIFFERENT WHICH PLACE HE IS GOING TO CONQUER IN THE MACROCOSMOS BECAUSE ALL SPACE IS PART OF MAYA, THE ILLUSION OF THE REAL.

For the awakened virya, every space of the macrocosm constitutes the Valplads, the battlefield of the heroes, where one fights regardless of death, because he who dies in the "campus belli" is resurrected by Wotan and the Siddhas in Valhalla. That is why the hyperborean warrior never measures the forces at stake, never speculates or makes material calculations: that is the custom of mediocrities and Jews. It is not to this kind of "Strategy" that we will refer here. The hyperborean warrior launches himself into combat, WITHOUT CALCULATING RISKS, BECAUSE FOR HIM, THE FUTURE DOES NOT EXIST: HIS FACE, LIKE THAT OF THE NORNA URD, LOOKS ONLY TOWARDS THE ORIGIN. From what sign does the hyperborean warrior launch himself?
What is your guide, then, to fight and not to fight? in other words, on what principle do you base your warrior criterion? Answer: In HONOR, the absolute morality of the awakened virya. As we shall see in Part Two, HONOR, WHICH IS THE ACT OF THE RESOLVED GRACEFUL WILL, IS MANIFESTED IN A TEMPORARY SPECIES OF ITS OWN.
NAMED KAIROS: kairos is THE moment to act with honor, THE opportunity to strike a blow at the enemy, THE occasion to march towards the Origin, THE instant to die with courage in order to resurrect with glory. Evidently, the kairos of honor hardly coincides with what the common man, pasu or lost virya, understands by "interesting motivation to act": for example, money, fame, the Nobel Prize, etc.

Well, although it may seem strange to the LIEUTENANT, the truth is that the awakened virya does not initiate the struggle until his kairos decides to do so, and then he does it resolutely, without measuring risks, without caring whether he "wins" or "loses". It is not that the act of fighting "is a matter of honor", but that the act and the honor are one and the same thing: EGOIC WILL, THAT IS, FORCE OF SPIRITUAL ORIGIN, INTREPID VALUE.

We are, then, in which the awakened virya, in the right kairos, performs an INDIVIDUAL ACT OF WAR. But every ACT, being defined, has a character, a representative form, under what characteristics is the warlike attitude expressed, in the way of strategic opposition? Answer: Every virya who takes the Path of Spiritual Liberation, as we shall see in Part Two, must begin by professing the Fundamental Thesis of the Hyperborean Wisdom. In this Thesis it is stated that the NORMAL mode of existence of the captive Spirit is so essentially opposed to the material Universe of the Demiurge that its only EXTERNAL characteristic is HOSTILITY. Naturally, the Thesis narrates a legend, a story of origins, since every captive Spirit has been neutralized in its essential hostility by the primordial betrayal of the Traitor Siddhas, i.e., has been reduced to the state of ANORMALITY which we have explained in the first paragraphs by means of the Model of the Sphere. But the Mystery of the captive Spirit can only be hinted at by the Thesis or by any analogical explanation: the truth, the only and effective truth, is within each one, in the memory of the blood. There the virya must concur in order to confirm the Thesis. THEREFORE, FOR THOSE WHO HAVE LISTENED TO THE VOICE OF THE PURE BLOOD AND DECIDE TO FIGHT, THE ACT OF INDIVIDUAL WAR CANNOT BE CHARACTERIZED IN ANY OTHER WAY THAN BY THE GNOSTIC HATRED TOWARDS THE

WORLD OF THE DEMIURGE: THE AWAKENED VIRYA WILL TRY TO EXPERIENCE, AT ALL TIMES, "THE ESSENTIAL HOSTILITY", TRYING TO REORIENTATE STRATEGICALLY TO THE REVERTED SPIRIT. And that essential hostility, which the Hyperborean Spirit once displayed against the material Universe of The One, will be the character that will reverse, to a minimum extent, the act of war that the awakened virya will execute against Evil, that is to say, against the macrocosm of the Demiurge Jehovah-Satan.

It must be understood that hostility toward matter constitutes the main ingredient of the gnostic attitude, the character that clearly reveals the presence of the Spirit. The opposite is also true: without hostility there is no gnosis; a virya can be well versed in occult matters, and even know the Fundamental Thesis, but if he does not adopt a position of active hostility he will most likely remain all his life in confusion, without having approached the Spirit even a millimeter. What prevents the virya from manifesting open hostility, of course, is fear; a fear whose origin is the impurity of blood, the animal tendencies of the pasu that fight against the inheritance of the hyperborean lineage. But do not believe that by yielding to fear you will obtain peace: THE CONTRARY OF THE HOSTILITY OF THE SPIRIT IS NOT "THE PEACE OF THE SOUL", BUT THE PEACE OF THE SOUL.
THE DOPADURA OF THE SELF; as will be seen in Part Two, fear poisons the blood and makes it possible for the Self to be anesthetized and phagocytized by the psychoid Archetypes. Permanent hostility to the world, contempt for matter, disgust for human animality, indifference to money, pleasure, status, or any other similar Judaic ideal, are traits that strengthen the Spirit and create will. And the gracious will of Honor, which is the ABSOLUTE VALUE OF EVERY HYPERBORROUS WARRIOR, manifests itself in the kairos, reveals the right opportunity in which to act resolutely, fearlessly, against the enemy.

To understand to what extent the act of war of the awakened virya is IMPIMOUS AND ABOMINABLE IN THE EYES OF THE DEMIURG, it is only necessary to note that it implies the voluntary disregard of the material order of the ontic suprafinality. Even more: the act of individual war, carried out with essential hostility in its Kairos, SUPPOSES AN INCREDIBLE CHALLENGE, A LUCIFERIC REBELLION whose echoes resound in all the "planes" of the macrocosm, all the "heavens", in the most dreary meanderings of the universal soul. And such a challenge, which has been declared gnostically, with deep knowledge, and which, therefore, is essential and irrevocable, CANNOT BE IGNORED BY THE DEMIURG, CANNOT BE OVERLOOKED BY THE GREAT DECEIVER. That is why the enemy reaction is not long in coming, and very soon the awakened virya must face the terrible secret of Maya, the DEMIURG'S SECOND INTENTION to achieve his destruction. In this strategic clash, the virya must demonstrate the value of his kairos by resisting with a will of steel the thousand deceptions of the enemy. He will act as the Fundamental Thesis affirms that the Hyperborean Spirits acted in the Origin: he will present an essential hostility towards the world of the Demiurge without caring at all what happens in the Valplads, what he does to deceive and destroy it; naturally, he will not neglect his back, BUT HE WILL TAKE ADVANTAGE OF THE KAIROS TO ATTEMPT THE CONQUEST OF THE VRIL, THE UNLEASHING OF THE CAPTIVE SPIRIT. If such is the resolution of the virya, if so gnostic are his objectives, THEN ALL WILL BE SAID, THERE WILL BE NO MORE DECEITFUL WORDS OR VANISH SIGNS: THE CONFRONTATION WILL BE MOVED BEYOND THE MAYA VEIL, TO AN ABSOLUTE INSTANCE IN WHICH THE HYPERBORNE WARRIOR AND THE DEMIURGE WILL FIGHT FACE TO FACE. Y,
As in the Origin of the Fall, in the struggle the spiritual enchainment will again be at play: the awakened virya has attacked to free his captive Spirit and the Demiurge responds to

subject the Spirit to greater and more atrocious confusion.

Q - Allegorical explanation of the infinite fence.

Now that we are clear about the character of the individual act of war of the awakened virya, we are in a position to understand the archemonic technique. Indeed, the first step of the virya takes place when he applies the principle of the fence in the Valplads and establishes a fence "which divides the space into two parts"; in figure 33 such a situation has been symbolically represented.

The assault on the square is executed in ONE IMPREVISED ACT, when the propitious kairos decides it. The archemonic technique ensures that in this unitary act TWO EXPRESSIONS concur: on the one hand, the virya projects the sign of the beginning of the encirclement on a space of the macrocosm; on the other hand, simultaneously with the first expression and OVER it, the virya projects the Sign of the Origin. The effect of such an act is the production of a STRATEGIC SPACE, or square, "limited" by the sign of the principle of the hedge or "unlimited" by the Sign of the Origin. For a better understanding let us remember, first of all, that ON THE SIGN OF ORIGIN IS ALWAYS REFLECTED T H E INFINITE POLE, that is to say, the point of convergence of all the gazes of the reversed Spirit-sphere: the Infinite Self. But the sign of the hedge, for example, a circle like the one in figure 33, is archetypal and, therefore, FINITE: by applying on its perimeter the Sign of the Origin, the INFINITE POLE, the ACTUAL INFINITE, is being introduced in all its points. What happens then? Answer: the production of an INFINITE CLOSET.

The infinite fence is the one that determines the strategic space of the arquémona or square. In figure 33 the Latin denominations used by the Einherjar have been respected; the infinite fence was, for the Berserkiren, the VALLO OBSESSO, that is to say, a defensive fence erected against the enemy siege; the vallo obsesso separated the OPPIDUM or strong square from the CAMPUS BELLI, the battlefield or Valplads. When the awakened virya assaults the square and isolates himself behind an infinite encirclement, an OBSIDIUM BELLI, that is, a SITZKRIEG, a WAR OF THE SITE, is posed. It is then when the enemy pressure is felt in all its intensity, trying to break the infinite encirclement. However, as we said before, the conquest of the archimona is quite impossible for the Demiurge UNLESS THE FALL ORIGINS IN A STRATEGIC FAILURE OF THE VIRY, IN AN INTERNAL ERROR, that is, unless the virya is left at a STRATEGIC DISADVANTAGE; of course, such a catastrophe is more than probable if one acts outside the kairos.

Undoubtedly, the "enormous resistance" that the archimona seems to possess, capable of withstanding the external siege of the Demiurge without yielding in its insulating function, must attract attention. And this strangeness has no other cause than the ignorance of the properties of the infinite fence, marvelous properties that reason will try to ignore and deny as real possibilities. However, it is not easy to provide an absolute explanation of the infinite fence: there are many variables that are unknown or have not been defined here, as for example the TOTAL principle of the fence or the Sign of the Origin. On the other hand, it is much simpler, but also less precise, to resort to an allegorical example that allows us to clearly induce the idea of the infinite hedge, showing unequivocally the property that prevents the Demiurge from destroying it. We shall follow the latter path, without forgetting that, as with the principle of the hedge, here we are reducing to its minimum expression a principle that is valid in the totality of planes, spaces, or "worlds" that make up the macrocosm; but, if in this way we succeed in making the paradoxical concept of the infinite hedge intelligible, the path followed will be evidently justified.

The property that we are going to explain analogically is the following: THE INFINITE FENCE CANNOT BE SURROUNDED. Although complex to extend to the multidimensional totality of the macrocosm, this property is extremely simple to exhibit in an allegorical example.

Let us suppose that a warrior tribe of Antiquity, after a long journey during which it wandered for many years and was definitely far from its origin, decides to stop and settle in a certain country. However, it happens that that region is dominated by a tribe of another race, mortal enemy of foreigners. Despite the danger, the newcomers set up camp in enemy territory and begin to prepare their defense.

The basis of the strategy consisted of fortifying the square, in such a way that, after a few years of stay, a respectable citadel was erected in the place chosen by the foreigners. A STONE WALL, of considerable resistance, enveloped the citadel to protect its inhabitants from possible attacks.

Well, one day, the native tribe, intensely irritated by the foreign presence, decides to attack with all its means, in order to destroy the city and annihilate the intruders. And, as the difference in means is overwhelmingly in favor of the natives, IF IT WERE ONLY A MATTER OF FORCES, the most foreseeable thing is the prompt fall of the city. For the natives outnumber the foreigners ten to one, and they bring with them war machines powerful enough to successfully attempt to breach the stone wall. Clearly, their plans are to surround and besiege the citadel with troops equipped for a long stay, while their machines exert permanent pressure on the stone wall.

At this point in the allegory, the situation of the foreigners would be highly compromised because the main defense of their wall is about to fall. Normally there would be no salvation possible for the besieged. But what would happen if the stone wall were, or could be converted into an INFINITE FENCE? As we will soon see in the answer to this question, the invulnerable property of the infinite fence is not "resistance" or any other physical quality, but Strategy: the infinite fence is invulnerable because it is a STRATEGIC FENCE, set up by the Spirit to favor its own reorientation.

Let us suppose then that inside the citadel the foreign tribe has an elite of Cainite priests, that is, awakened viryas trained in the Hyperborean Wisdom. When the sentries inform that the enemy army is approaching, the Cainite priests, by means of the appropriate techniques, project on the stone wall the Sign of the Origin and produce an infinite encirclement. From that moment on, the war is lost for the natives: they will NEVER BE ABLE TO LOCATE THE FORTRESS AND, ON THE OTHER HANDS, THEY WILL RISK BEING DESTROYED, LITTLE BY LITTLE, BECAUSE OF THE SORPRESSIVE EXITS WITH WHICH THE SITES WILL ATTACK.

To understand this turnaround in the situation caused by the infinite encirclement, we must imagine the native army trying to surround the wall and not being able to do so in any way: a squad, for example, is sent by a chief to station itself in front of a tower; the soldiers reach it and prepare to camp, but, with no one to help them, they are not able to do so.

If there is still a distance to go, they will cover it, thinking that they were confused, that they were victims of an illusion similar to the mirages of the desert; but if the tower turns out to be behind, none of them will be able to believe with conviction that they marched in front of it without seeing it: then murmuring and superstitious fear will begin; but when the tower is again in front of them, and the same scene of its displacement is again repeated, fear will turn into panic; especially when some soldiers think they notice an alteration of the wall, AS IF SOMETHING IN IT TURNED, SOMETHING THAT IS NOT THE WALL ITSELF BUT ITS FORM; that is: the
The shape of the stones, and not the stones themselves, is what seems to change ominously before the astonished eyes of the rude soldiers; and they try to reach a tower that is always distant; and finally they stop anywhere, avoiding looking towards the bewitched wall, to be harshly reprimanded by their chief for not having complied with the orders given.

And this is ONLY ONE of the innumerable examples that could be given to show the impossibility of besieging an infinite encirclement. The following example can further clarify the difficulties of the encirclement: a company of native sapper engineers is given the mission of circumventing the perimeter of the fortress to observe and detect its possible weak points, with a view to future demolition operations. As the fortress protects a polygonal area, its wall is composed of wall segments linked to crenellated towers, erected at each vertex of the outer corners; to better visualize the case let us assume that the wall consists of eight towers linked by eight stone walls. It is thus evident that the engineers must march parallel to a wall and, upon reaching the tower, TURN AT THE CORNER to continue along the next wall. Well, the presence of the actual infinity OVER the wall determines that the mission of the sapper engineers is impossible: IT IS NOT POSSIBLE TO COMPLETELY SURROUND, THAT IS TO SAY, FINITELY, WHAT HAS NO END; IT IS NOT POSSIBLE TO LIMIT TO THE
ACTUAL INFINITY: How does this property of the infinite fence manifest itself, that is to say, how is it experienced by the sapper engineers? Answer: as a concrete impossibility to complete the outer route of the perimeter, because it is a REALLY INTERMINABLE LENGTH. In other words: the engineers m a r c h alongside a wall and, on reaching the tower, they turn the corner and see another wall and a distant tower; they then advance alongside the wall and, on reaching the tower, they turn at an angle and see a new wall and a new tower; if the wall were finite, on reaching the eighth tower the engineers would have to complete their mission and find, in that same place, the bulk of the native army; but, since the projection of the Sign of the Origin on the wall produced an infinite encirclement, the completion of the mission becomes impossible: what happens, on the other hand, IS THAT THE ENGINEERS COUNT WALL AFTER WALL AND TOWER AFTER TOWER WITHOUT EVER REACHING THEIR COMPANIONS, SO THAT THEY GET THE IMPRESSION OF BEING IN FRONT OF AN INCREDIBLY EXTENSIVE WALL, TRULY "INTERMINABLE", WITH HUNDREDS, perhaps THOUSANDS, OF WALLS AND TOWERS.

In order not to leave the allegory without an epilogue, let us say that the native tribe is STRATEGICALLY defeated by the foreigners, that is, it is defeated by the absolute superiority of their Hyperborean Strategy. A Strategy that always triumphs because the enemy's material means do not count for it: it is master of space and, as we shall see later, it can also be master of time, increasing even more, if that were possible, its control of the conflict. The native generals, in spite of their overwhelming material superiority, observe with dismay the failure of the spatial and temporal strategy: they do not succeed in SURROUNDING the fortress, with which the siege lacks

However, if they attack from the side in front of them, they discover that it is not possible to PERMANENTLY damage the walls and towers, for it is as if their stones regenerate instantaneously after each blow; and, in retaliation for such actions, they suffer constant losses due to the accurate counterattacks of the "besieged". In the end, the natives decide to retreat, taking as consolation the conviction that the foreigners are powerful magicians, protected by the Gods themselves, against whom it is impossible to fight relying ONLY on material weapons, ideas that are not without real support.

To draw a conclusion from the allegory, let us reason as follows. The military situation of the foreigners was clearly unfavorable and threatened to end in disaster; that is to say: the possibility of coming out of the conflict with flying colors was minimal, calculated on the basis of the war principles of the pasu and the lost virya. But such probability turned out to be false in the face of the Hyperborean Strategy of the foreigners, who finally put the enemy to flight. What happened, then? How did such a miracle take place, WHICH IS ESSENTIALLY IMPROBABLE? Categorical Answer: The Hyperborean Strategy is absolutely superior to the Pasu Strategy because the latter is FINITE, it aims at a PROBABLE END, while the former is INFINITE AND IMPROBABLE because its executor, THE VIRYA, IS A PARTICIPATING BEING.
OF INFINITY. When the awakened virya projects the Sign of Origin upon the sign of the beginning of the fence, for example, upon the stone wall, he produces an infinite fence which is invulnerable because it cannot be attacked from the finite: it cannot be surrounded or besieged because the finite cannot limit the infinite and it cannot be violated because it is not possible to locate the infinite from the finite. On the contrary, the virya participates in the infinite and the infinite is a reflection of the eternity of the Spirit: infinity and eternity surpass and embrace the space and time of the macrocosm. For an awakened Self, in synthesis, the mastery of the space and time of the enemy, that is, of the demiurgic macrocosm, is inevitable.

But undoubtedly this does not clarify the Categorical Answer. It will be necessary to look at the problem in more depth and, above all, to eliminate some understandable errors.

Q - The Pasu Strategy and the Hyperborean Strategy.

Now, the Categorical Response can be put in a more comprehensible dimension if we go a little deeper into the above-mentioned properties of each Strategy. Let us begin, first of all, by emphasizing that a Pashu Strategy, such as the one followed by the natives of the allegory, is based fundamentally on the NOOTION OF TERRITORY, which is nothing more than the intuition of the principle of encirclement. This principle, which as we have explained is archetypal, is found in many animal species, especially in birds and higher mammals, incorporated as a pattern of instinctive behavior: particularly notable is the territorial instinct of primates who, like hominids, are found in branches very close to the phylogenetic trunk of the pasu. This shows that the animal man, the pasu, has inherited by evolution the principle of the fence, which is an archetype that initially intervenes as an instinctive pattern, but which reason later interprets and schematizes in the cultural structure as a mathematical principle. It goes without saying that some deviant currents of hyperborean racism, which ignore the infinite spiritual condition of the virya, and even the eternal Spirit itself, do not hesitate to rely on Ethology and ally themselves with Darwinian evolutionism, playing into the hands of the Synarchy. In their eagerness to justify at all costs the myth of private property, these "racist biologists" who ignore that the Spirit does not evolve, but is perfect and eternal, motivated by a naive and irritating selfishness, do not hesitate to support ethology and to ally themselves with Darwinian evolutionism, playing into the hands of Synarchy.

classist, they try to affirm a line that starts from the territorial instinct, becomes concrete with the dominion of the territory, consolidates with the "property instinct", perpetuates itself in the family and the community, and finally leads to the Nation and the "patriotic instinct" of nationalism. Well, we are going to ratify that all this is true: BUT IT IS TRUE FOR THE PASU. In fact, unless one suffers from an exceptional impurity of blood, one will not fail to notice that the above ideas smell of suprafinality, of design, of evolutionary Plan, of Archetypes, of devic Hierarchies, in short, of the Demiurge's Intention. And where do the famous biological racisms fail? Answer: IN THE TOTAL ABSENCE OF THE CONCEPT OF MYSTICS.

That is why the Hyperborean Wisdom advises to apply to all suspicious racism the following critical guideline: "IF RACISM IS MYSTIC THEN IT IS HYPERBORROUS AND SPIRITUAL; OTHERWISE IT IS NOT". AND WHOEVER SUSTAINS A RACISM WITHOUT MYSTICISM, EVEN IF HE DECLARES HIS PURITY OF BLOOD, IS NOTHING MORE THAN A VILE DECEIVER, OR A REAL DECEIVED PERSON, AT THE SERVICE OF INFAMOUS OLIGARCHIES WHOSE UNSPEAKABLE ENDS ARE THE SAME AS THOSE OF THE
JEWISH SYNARCHY. But these harsh words deserve a clarification: what should be understood by racism with Mysticism? Answer: racism is mystical when it is charismatic because, as we saw in the article The Golden Cord, "MYSTICISM IS A FORM DETERMINED BY A BEING: CHARISMA"; and Charisma is an acausal agent that connects all viryas by the fact of their common Origin, by their hyperborean lineage, in a "charismatic linkage" that recognizes a center or principle in the hyperborean leader or Führer, that is, in the virya of purest blood. MYSTICISM GENERATES THE NATURAL FACT OF THE "ARISTOCRACY OF THE BLOOD", WHICH DOES NOT NECESSARILY PASS THROUGH A SOCIAL CLASS OR A CASTE: UNLESS THE SOCIETY IS ORGANIZED ON THE BASIS OF THE "UNIVERSAL EMPIRE STRATEGY" OF THE HYPERBOREAN SIDDHAS, WHICH WILL BE STUDIED IN
THE SECOND PART. In short: if there is a charismatic leader there is Mystique and if there is Mystique there is an effective aristocracy of blood, RECOGNIZED BY THE PEOPLE: AN ARISTOCRACY THAT DOES NOT NEED TO BE PROVEN WITH TITLES AND COATS OF ARMS, AN ARISTOCRACY THAT IS NOURISHED BY THE PEOPLE THAT SUSTAINS IT AND THAT FULFILLS ITS ROLE OF BINDING THEM CHARISMATICALLY, PROMOTING PURITY OF BLOOD AND THE ELEVATION OF THE MATERIAL MISERY AND
IN WHICH IT FINDS ITSELF. On the contrary, if there is no leader there is no Mystique and if there is no Mystique there can be no legitimate aristocracy, no matter how many titles it may claim, but the sinister bastard oligarchies of our days, materially and spiritually allied to usurious and corrupting Judaism.

Only a charismatic leader gives legitimacy to an aristocracy of blood; and only if there is a leader and a true aristocracy IT IS LICITICAL TO JOIN BLOOD AND SOIL. From this arises the "hyperborean right of conquest", which is not based on physical force but on purity of blood, on the spiritual right to reign over degraded peoples without Mystique, who have lost all authority over the territory they occupy. Without leader, without Mystique, without aristocracy, the soil means nothing, that is to say, nothing spiritual, nothing that points to the material liberation of the Spirit; instead without these conditions the soil means a lot for the pasu, because associated massively, republicanly, democratically, it can better fulfill the objective of its purpose. An example of all this has been given to us recently by the Führer, when he charismatically legitimized the only blood aristocracy of the 20th century, that is, the ϟϟ , whose members, if they had had enough time, would have given a transcendent sense to the relationship of man with the soil based on an authentic hyperborean racism: spiritual, and not merely biologicist.

It is not the case of repeating here topics that are sufficiently developed in other of our works, such as the "Treatise of Psychosocial Strategy of the ". But it is good to remember a concept already anticipated, which comes from the theories of war exposed in that work: FOR PASU WAR IS THE WAY THE ARCHETYPES RESOLVE THEIR CONFLICTS. From such a "war" between psychoid Archetypes, whose manifestations on the physical plane involve the animal species in continuous conflicts that point to natural selection and evolution, the observations and conclusions of Ethology, erroneously assimilated by materialistic and myopic racism, are based. The main fact discovered by ethological science is rigorously true: the pasu is an essentially TERRITORIAL animal-human, that is, one that is used to choose territories, to occupy and defend them, that knows how to limit them with demarcation signs and also how to recognize the borders of other people's territories; precisely the main source of conflicts in human communities, according to Ethology, is the violation of territorial space, both individual and collective, similar to what happens in other animal species. This is true, we repeat, but it is a blind struggle between psychoid archetypes, a dialectic of nature, an evolutionary plan, an entelechial tendency: to pretend to elevate this fact to the supreme principle of racism is pure blindness and foolishness.

But behind such an error of naive racism lies a more serious cause, inherent to the ever-closer darkness of the Kaly Yuga: it is the ignorance of the Strategy "O" that the Siddhas of Agartha carry out to counteract the Plan of the Demiurge and the Traitor Siddhas, which will be exposed in Part Two. This Strategy, which counts on the presence of the Graal, intends to provide the communities of viryas with the necessary and sufficient elements for their charismatic leaders to attempt a joint purification of the entire racial community, TRANSMUTING AND OVERCOMING THE ANIMAL TENDENCIES OF THE PASUUS WHO FIGHTS, IN THE BLOOD, WITH THE INHERITANCE OF THE HYPERBORN LINEAGE. The
Loyal Siddhas, for this purpose, teach the secret ways of liberation of the Hyperborean Wisdom, among them the way of strategic opposition that we have been examining. Such ways allow the leaders, or the elites of awakened viryas who secretly second them, to draw the Hyperborean Strategies. The leaders then lead the peoples towards the biological mutation that is aimed at their spiritual elevation, but which CAN ONLY HAPPEN WITHIN THE FRAMEWORK OF A MYSTIC, often by declaring total war on the Enemy, or by using war as an instrument of blood purification, as a means of collectively generating the ESSENTIAL HOSTILITY that turns man into a hero. Of course, this "war" is not even similar to the territorial conflict of the pasu and should not be confused. Just as the "animal aggressiveness" exhibited by the pasu to defend his territory is not related to the essential hostility of the Spirit, nor is it arrived at by a refinement of the former, but on the contrary, both types of warfare are essentially different and opposite. It could not be otherwise since one tends to concretize the entelechy of the pasu, to fulfill the macrocosmic objective of its purpose by getting the captive Spirit to elevate it in the animal scale by evolution, and the other tends to liberate the captive Spirit, with which such a sinister Plan is definitively broken. Both antagonistic concepts of war are derived from the Pasu Strategy and the Hyperborean Strategy, but, and this we will not tire of affirming, only with the latter, "within the framework of a Mystique", is the fact of the Hyperborean Race given: the people together with their leader, together with the charismatic center that metaphysically identifies men by the common Origin in the blood, by the Hyperborean lineage. Otherwise there is only biological "race", mere genetic differences of the chromosomes that reveal the archetypal Plans of each species, that is to say, the chemical codification of an aspect of the ontic designs of the living species.

The best way to clarify the difference between the two Strategies is to refer back to the principle of encirclement and the Symbol of Origin. The pasu is a territorial animal because it employs at all levels of its psychic, rational, cultural and conscious structure, the principle of encirclement, often without recognizing it abstractly as such. The virya, which inherits the biological part of the pasu, when it is "lost", uses like the latter the principle of the fence: for example, to separate an outside from an inside, a bottom from a form, a continent from a content, etc., and, of course, to fulfill the territorial function, the REVIER, which consists in projecting a sign of the fence and putting sense in an exclusive preserve, in a region that will be occupied, marked and defended. Up to this point, the lost virya does not deviate from the ethological laws and hence the confusion of the biologist racists. But the virya is an essentially dual entity: in his being coexists, together with his soul nature, the transcendent manifestation of the Spirit, the "I" that reflects to a greater or lesser extent the Infinite Self. That is to say, in the virya coexists an animal inheritance and a hyperborean inheritance. When he "awakens", when the charismatic linkage of the Golden Cord puts him in contact with the Loyal Siddhas or with a leader and he accesses the ways of liberation, then the Infinite Self manifests in the Symbol of Origin, giving rise to the selbst and to the possibility of projecting from there the Sign of Origin OVER the sign of the hedge, producing an infinite hedge. Thus is born the Hyperborean Mystique, which is nothing more than an infinite encirclement with a charismatic content, a strategic space: the archimony produced by the virya as an individual act of war is, in truth, a personal Mystique, while the racial Mystique is only the general case of the former, the determination of an archimony or strategic space for the transmutation and spiritual liberation of an entire charismatic community.

Here, then, is the difference: the pasu, like any territorial animal, must defend to the death the encircled territory, which can be attacked and violated from every angle, since the border is not real but only the projection of the sign of the fence, that is, the externalization of the principle of the fence, of an Archetype of the mind that creates the illusion of the factual separation on the border line; the territory of the pasu can thus be besieged, concretely surrounded and circumvented, and effectively violated and occupied by an enemy, as happened to the natives of the allegory with the invasion of the Hyperborean foreigners. The pasu or the lost virya, if they only count on the principle of encirclement, will perhaps be able to hold a territory by sheer force, waging war according to a spatial and temporal pasu Strategy as, for example, in our days, the Soviet Union, but they will never be able to create a Mystique within their clumsy frontiers, more imaginary than real.

The awakened virya, on the other hand, can produce an invulnerable infinite siege or an impenetrable racial Mystique, that is to say, strategic spaces where enemy action is impossible. We have already shown in the allegory the impossibility of besieging or violating an infinite encirclement and now it is clear why the foreigners won, in what consists the difference between the Pashu Strategy and the Hyperborean Strategy affirmed by the Categorical Answer: the foreigners dominated the square and defeated the natives because they had a Hyperborean Mystique, which they concentrated on the wall to produce the infinite encirclement. The natives, on their part, only wished to expel the intruders from their territory, from the area considered as the exclusive preserve of their tribe; but because they lacked Mystique, because they carried out war operations with a pasu strategy based on the principle of encirclement, they were defeated by the superior spiritual strategy of the foreigners: THEY KNEW HOW TO PROTECT THEIR STRATEGIC SPACE WITH AN INFINITE INVULNERABLE ENCIRCLEMENT; AND THIS IS SOMETHING THAT NO TERRITORIAL ANIMAL CAN DO, NO MATTER HOW MUCH IT MAY BOTHER ETHOLOGY AND THE

THE VIRYA CAN DO IT, AND IT CAN DO IT BECAUSE THE VIRYA PARTICIPATES IN THE INFINITE.

To conclude, it is only worth adding that the "O" Strategy of the Loyal Siddhas contemplates all aspects of the racial Mystique, that is, all the strategic steps that a pure-blooded community must necessarily take to go from the confusion of the lost viryas to the collective transmutation into awakened viryas and Siddhas. Naturally, this involves an enormous wealth of knowledge which, however, was the complete patriotism of our Cro-Magnon ancestors, the surviving Atlantean fathers of the White Race. These people, whom the Hyperborean Wisdom calls GUARDIANS OF THE LITICAL WISDOM, bequeathed a part of their knowledge to the various peoples of pre-Antiquity that they founded by mixing with also surviving Pasu communities, with slaves from Atlantis, and with other primitive tribes that they encountered during their long journey that lasted millennia. But this legacy, due to the state of the planet after the Atlantean Total War, could not be transmitted in any other way than as a cultural heritage, which, naturally, was degraded and lost with the passing of time. However, in spite of the time that has passed and the falsification of History executed by the Synarchy, great pieces of the Hyperborean Wisdom can still be recognized in many ancient cultures, and we will talk about this in other parts of this book; as a classic example, of course, the very ancient idea of the Universal Empire stands out, which is a cultural symbol quite degraded but which, nevertheless, still represents the project of a Complete Mystique.

Here, what we are interested in pointing out, is that the implementation of a racial Mystique includes A CERTAIN SPECIAL WAY OF OCCUPYING THE TERRITORY, a method involving specific concepts about the function of agriculture, the layout of the city and the construction of stone walls. Many ancient peoples knew this, such as those of Mesopotamia: Sumer and Babylon, or Egypt, Greece, Rome, etc. Of all of them the Etruscans stand out luminously and, already in times of the present Era, the Goths and Saxons. Charlemagne and his descendants tried to destroy the latter, due to their great racial purity and the strength of their Mysticism, which, however, became evident a century later when Henry I of Saxony, the Birdman, erected his line of castles in the East. Well: this hyperborean knowledge, which comes from the "O" Strategy of the Siddhas, reached its highest level in the twentieth century, through the work of Heinrich Himmler and his elite of hyperborean initiates of the Black Order ϟϟ . Himmler, together with Darré and other specialists of the Ahnenerbe Institute, developed and adapted to the current culture the concept of "Magical Agriculture", which was intended to be applied in the future State ϟϟ to be formed, after the Total War, in Europe, but which was to be experimented during the conquest of lebensraum in the East. And that the ϟϟ called the way of strategic opposition is proved, among others, by the construction of the K.Z., the KONZENTRATIONESLAGER or concentration camps, which were designed in such a way that a Hyperborean initiate could at some point project the Sign of Origin on its perimeter and produce an infinite encirclement, regenerating by transmutation in the strategic area the internees, that is to say, awakening their dormant lineage, purifying their blood.

A - Conclusion on the archemonic technique.

In article "P" we explained by means of an allegory the concept of the infinite fence and its property of being invulnerable to enemy attack. However, the clash of Strategies in which the allegorical conflict between natives and foreigners was transformed, led us to the Categorical Answer and to the clarification of article "Q". We now know what an infinite encirclement consists of, and we prove the superiority of the Hyperborean Strategy. But we must remember that our initial purpose was to describe the archemonic technique APPLIED TO AN INDIVIDUAL ACT OF WAR: the allegory, on the contrary, has shown us the production of an infinite encirclement by means of a racial Mystique. We must therefore return to the archemone of figure 33 and use the last thing we have seen to describe the individual archemonic technique of the Einherjar.

To understand the absolute power that the archemonic technique places at the disposal of the awakened virya, it is only necessary to extend with the imagination the gross example of the allegory to all the spaces of significance of Maya and to suppose that in none of them will the Demiurge succeed in besieging the archemona, the oppidum protected by an infinite encirclement. To expose in a dramatic way the situation that the act of individual war poses to the Demiurge, we can affirm that, EVEN IF THE DEMIURG ORDERS ALL THE ANGELS, DEVAS, MASTERS, ETC., OF THE COSMIC HIERARCHIES TO TAKE HAND TO HAND TO SURROUND THE ARCHEMONA, IT WOULD BE AN IMPOSSIBLE ATTEMPT. Indeed, THERE IS NOT ENOUGH NUMBER OF MONADS IN THE UNIVERSE TO SITE AND SURROUND AN INFINITE FENCE. Even less to
to try to attack it successfully.

That is why we said pages ago that, if the Strategy of the awakened virya is supported by a great purity of blood, in such a way that he cannot be deceived in any space of macrocosmic significance or possible world, it is inevitable that the challenge of assaulting the square must be resolved "face to face" with the Demiurge. Answer: because the Demiurge is also infinite Spirit, the only being of the material Universe that can interpose itself in the last stretch of the strategic and liberating movement of the archimage. However, the Demiurge will never apply his infinite potential WITHIN the macrocosm, because he must prevent it from taking shape in the archetypal plane and from there to contaminate the finite entities. His intervention will be of a different kind: He will try to establish direct contact with the virya, from Demiurge to awakened I, in order to deceive it until it weakens the infinite fence and then destroy it; for this he will appeal to all his cosmocrator resources, he will touch all the fibers of the virya, he will explore each section of its history looking for the weak point; He will use, for example, the akashic records of the terrestrial psychosphere, and the virya will hear clearly how the voices of his ancestors demand from the astral light that they be allowed to enter the archimony; but neither to this nor to other similar traps must the virya yield, who must at all times be a warrior without heart, without soul, pure courage, pure will resolute toward the Origin.

Apart from the real danger that such a confrontation with the Demiurge represents, in the path of strategic opposition it constitutes a calculated risk, to the extent that it is counted on in advance and included as part of the technique. The direct confrontation with the Demiurge allows, in effect, the mastery of time, that is to say, to make the strategic area of the archimona independent of the transcendent time of the macrocosm: the creation of a time of its own. This is achieved by means of the "strategic opposition" that will be discussed in the next article.

We have shown that no one can surround an infinite fence, a property that makes the strategic space occupied by the awakened virya invulnerable. Not even the Demiurge himself can do it because, FROM HIS SUCCESSIVE AND FINITE ASPECT, it is impossible for him to embrace the present infinity. And if the Demiurge cannot do it, still less can any of his terrestrial henchmen, nevertheless, a fable, in truth, a bad joke of the Jews, which we cannot but comment on here, is permanently affirmed. It is the one that refers to the alleged suicide of the Führer, executed by him, according to the version of the Allies, as a way to avoid his capture at the hands of the Russian troops that were preparing to occupy Berlin.

First of all, let us say that the Führer had no need to commit suicide because he could never have been captured by anyone, least of all by renegade Jews and a brutalized slave soldiery: the Führer is a Siddha Berserkir who cannot be surrounded in the Reich Chancellery or anywhere else. If he disappeared in 1945 it is not because he committed suicide, or was captured: the Führer is alive today because, as a Siddha Berserkir, he is immortal. The possession of the Graal has provided the ϟϟ with incalculable wisdom, which will enable them to assemble an army of immortal viryas equipped with motorless flying vehicles, based on archetypal engineering and archemonic technique. Therefore, although this comment may seem extravagant and absurd, we do not care, because it is in accordance with the strictest truth: THE DAY IS NEAR WHEN THE FÜHRER RETURNS; HE WILL COME BACK ON AN OCTOPOD HORSE, WHICH WILL MARCH IN FRONT OF THE WILDER HEER OF THE HEROES OF VALHALA, TOGETHER WITH THE LAST BATTALION OF THE ϟϟ , THAT OF THE CRESTA MEN WITH THE BODY OF VRAJA. AND AFTER A GREAT SELECTIVE SLAUGHTER, FROM WHICH ONLY THOSE WITH PURE BLOOD WILL BE SAVED, THE PAROUSIA OF CHRIST-LUCIFER WILL TAKE PLACE: THE GREAT VENUSIAN, THE LEGENDARY CHIEF OF THE HYPERBOREAN SPIRITUAL RACE, WILL COME AGAIN TO EARTH TO REIGN OVER A PEOPLE OF AWAKENED AND TRANSMUTED VIRYAS.

S - The "strategic opposition" from the archimony.

Let us now suppose that the awakened virya, full of hostility toward the macrocosm, has occupied the square in figure 33. His first step, as we have already seen, is twofold: on the one hand, he projects the sign of the encirclement on the vallo obsessum, a fact that is confirmed by recognizing the distinction between square and Valplads; but simultaneously, on the other hand, he projects the Sign of the Origin on the vallo obsessum, giving rise to the manifestation of the infinite pole; thus an infinite encirclement is produced around the square, now transformed into a "strategic space" suitable for the liberation of the virya. However one looks at this operation, what we studied in previous articles is verified: in the first part a mathematical principle intervenes: the inheritance of the pasu; in the second part, on the other hand, the hyperborean lineage acts, the inheritance of the ancestral Siddhas, that is to say, the uncreated Symbol of the Origin.

The strategic encirclement isolates the virya from all macrocosmic space and grants him spatial autonomy, "that point where the warrior can rest his armed arm for an instant, pause in the struggle, and turn his gaze toward the Vril". But this conquest is not yet definitive, it does not free the virya completely, as long as his material body, the potential microcosm, maintains some relation of simultaneity, some synchronization,

with the transcendent time of the macrocosm. It is essential, then, to prevent the isotropy of transcendent time from invading the archimony, that the archimony be successive in it. If this temporal presence of the Demiurge could be avoided, then the autonomy of the potential microcosm could be complete, remaining isolated from transcendent space and time. Answer: Yes: by means of the "strategic opposition".

Since in the description of all these operations we are dealing with cases in which the actual infinite intervenes, they will only be comprehensible to the extent that the reader is able to imagine or intuit what really happens in each case. Here we will try to show synthetically the principle employed by the Einherjar to create an "own time", absolutely local, in the archimedean.

To approach the synthetic idea of the strategic opposition let us reason in this way: the vallo obsesso is an infinite fence; this means, among other properties: "it cannot be surrounded" because it never ends; that is to say: the vallo obsesso CANNOT BE A CLOSED CURVE, it must BE OPEN AT SOME POINT,
THERE MUST BE AN END WITHOUT END. Now, as was explained in item "I" of the previous clause, these arguments are essentially equivocal, the product of the impossibility of reason to comprehend the actual infinite; reasoning, by that path, cannot arrive at any other conclusion than the "potential infinite", that is, the postulation of infinite succession. To verify this we have only to look for the consequent sentence of the previous arguments: "THEREFORE, THE OBSESSED VALUE MUST BE CONSTITUTED BY AN INFINITE SUCCESSION OF POINTS, WHICH CAN BE ADDED INDEFINITELY AT THE EXTREMES OF THE CURVE".

But this conclusion is false because it supposes not an actual infinite, present, complete at all times, but a potential infinite, to which one tends by extreme aggregation, that is, by increase of extension. And such a fallacy is produced by reason because it has no Archetype of the actual infinite with which to form a scheme: its conclusion, therefore, although eminently logical, IS UNREAL; the potential infinite, which is a cultural concept, that is, systematic and rational, CANNOT COMPREHEND THE ACTUAL, REAL AND PERFECT INFINITY OF THE OBSESSED VALLEY.

And how, then, is the actual infinite to be understood, if it is not possible to understand it rationally? Answer: In principle, we must assume that every concept of actual infinity must present a paradoxical structure, that is, a structure that will be ambiguous and even contradictory to reason. With this warning, let us say that the actual infinite, being perfect, IS SIMPLE. That is: IT CANNOT BE DIVIDED, NOT EVEN BY REASON; AND, OF COURSE, IT IS NOT AN INFINITE SUCCESSION. The
vallo obsesso is not composed of points or parts: as an infinite fence it is infinite in its entirety; its curve has no opening in any part, it is continuous, and yet it is infinite.

The quality of being indivisible leads to a real paradox, which must serve as an example of what we have been saying. In fact, during its permanence in the macrocosm, while it subsists in transcendent time, the vallo obsesso is ontic, that is, it is an infinite entity, absurd and uncreated but real. That is to say: AS AN INFINITE "ENTITY", THE VALLO OBSESSO IS PERCEPTIBLE, CAPABLE OF IMPRESSING THE SENSIBLE SPHERE OF AN OBSERVER. But it is known that
every observer of an extensive entity can only perceive one aspect of it in perspective,

that is to say, ONE PART OF THE ENTITY: if we contemplate the fence that surrounds that house we will only perceive ONE PART of it; we will not be able to see, for example, the trunk that is planted behind the house. This impossibility is real and inevitable, because the sensory organs do not allow us to apprehend the entities in volumetric and integral form. And here, in the clash of two opposite realities, is where we find a paradoxical concept which, however, reveals another property of the infinite fence. We mean that if the observer of the obsessive fence REALLY PERCEIVES "A PART" OF IT and if the OBSESSIVE FENCE, FOR BEING PERFECT INFINITE ACTUAL,
CANNOT BE REALLY DIVIDED, we are faced with the paradoxical conclusion that, no matter where it is observed from, FROM THE INFINITE CLOSET THE ALL WILL ALWAYS BE PERCEIVED. Or also: IN THE PERCEPTION OF THE ACTUAL INFINITY "THE
PART CONTAINS THE WHOLE". Of course, the above paradoxical conclusion has been the hermetic principle of magic since ancient times.

Whoever observes an archimona, which still subsists in transcendent time, will see, AT THE SAME TIME, an aspect, a part, and the whole of the infinite fence: hence the illusions and paradoxical effects that the natives of the allegory suffered in front of the infinite wall. Naturally, it is impossible to circumnavigate an entity that is itself in all the observed parts.

Where does the verification of such an unusual property of the infinite fence lead us? Answer: To the possibility that the awakened virya has to practice the "strategic opposition" from the archimony and neutralize the isotropy of transcendent time. To understand this possibility we must imagine a situation and pose a question. The situation is the following: the awakened virya, IN the archimona, has before him the infinite fence; he, like any external observer, sees the totality of the infinite fence; but it happens that the fence is infinite because he projects the Sign of the Origin on the vallo obsesso, and that, such projection, he makes it on the same point that he observes. This means that what the awakened virya really sees is the infinite pole on the fence, which is therefore infinite, WHICHEVER DIRECTION HE LOOKS IN. It is understood then that, for the awakened virya, only the point of projection of the Sign of the Origin, on which his attention is concentrated, matters: he should not worry about what happens "behind his back," for example, because in the Archemone there is no forwards or backwards; the entire fence is at the point of his attention, under the infinite pole.

Well: IF THE ENCLOSURE IS UNDER ITS POINT OF OBSERVATION IT IMPLIES THAT THE TRASCENDENT TIME CAN ONLY BE ISOTROPIC
"IN THAT" DIRECTION. It is understandable that this happens because under the Sign of the Origin is the sign of the encirclement and the real encirclement, now converted into infinity, which, even when concentrated in a single point, does not cease to subsist in transcendent time. The point that supports the Sign of the Origin, the point that is the complete fence, even when it provides an impenetrable isolation to all exterior space, is nevertheless penetrated by transcendent time in which it remains and subsists.

So far the situation we should have imagined. Let us now ask the obvious question: is it possible to avoid the isotropy of transcendental time in the direction of the projection point of the Sign of the Origin? Answer: The virya can STRATEGICALLY OPPOSE from the archimony to the isotropy of transcendental time.
Answer: by taking advantage of the property that transcendent time possesses, which has already been exposed in article B of the section "Consciousness: transverse time", of being "ANISOTROPICAL to all other immanent time, in the sense of its succession". With

In other words: transcendent time flows in the archimona through a single point, under the Sign of the Origin; IF IT WERE POSSIBLE TO CONNECT, AT THAT POINT, THE TRANSCENDENT TIME WITH THE IMMANENT TIME OF THE POTENTIAL MICROCOSM, THEN IT WOULD BE ANISOTROPICAL IN ITS SENSE. See
would thus obtain a time proper to the archimona, immanent and transversal with the sense of transcendent time.

Thus presented, the problem does not seem difficult to solve; however, the opposite is true, for how can immanent time, which is internal to the sphere of consciousness, be externalized OUTSIDE the potential microcosm, in order to put it in contact with transcendent time on the infinite fence, at the point of projection of the awakened virya? Answer: By employing the weapons of the virya, the resigning power of the runes, and the sympathetic magic of the blood.

It is almost impossible to give a detailed explanation of this answer, and we will not even attempt to do so, so our statements will remain, this time, without demonstration: this is mainly because we enter here into the field of initiatory knowledge, which, however, can be accessed by any awakened virya through the gnostic way.

Without going into details, then, here is what the previous answer indicates: First of all, the virya must PREDISPOSE the archimona with a view to the strategic opposition, an operation that is carried out in TWO ACTS. The first consists in defining a POINT EXTERIOR to the archimona, that is to say, a point in the Valplads; such a point must face the infinite encirclement, when the virya occupies the square, and against it the strategic opposition to the transcendent time will be effected. It is necessary, then, to make sure beforehand that this point will always remain the same and that the isotropy of transcendent time will pass through it and will continue in the point-fence of projection of the virya; that is to say: it is necessary to OBLIGATE THE DEMIURG, beforehand, to sustain the strategic opposition. Is it possible to fulfill such a condition? Answer: Yes; by applying the principle of Hyperborean Physics which states that: "every ponderable portion of matter is the expression of one or more archetypal atoms, or archetypal quantum, in each of which there is an indiscernible point"; and: "in each indiscernible point, which is the same point in all the atoms of the Universe, there exists a point of transcendent time since, in each of them, the Demiurge manifests his Time-Consciousness." The application of this principle consists in defining the external point as a real quantum, using for this purpose some kind of concrete matter.

The members of the Einherjar Order recommended the use of STONE as the most adequate substance to practice strategic opposition. There is a great ignorance about the hidden properties of stones, which are not simple solids but fluids; that is to say: flowing substances whose displacement occurs in an enormous lapse of time that man, having a minimum vital time, is not able to appreciate. Their slow flow, of the order of millions of years, constitutes an inestimable quality because the creation of a "proper time" also requires a temporal reference standard, a comparative clock, whose period is as long as possible. For these reasons the Berserkiren of the Einherjar used stones of the archaic period, metamorphic or igneous, which had to be cut, for their use, in small pieces no bigger than a fist. The cutting of the LAPIS OPPOSITIONIS, as they were called, had to be done according to a very ancient Cro-Magnon ritual because, for reasons that would take too long to explain here, the fractions had to come from large rocks of thousands of tons, perhaps from mountains. The use of ancient precious crystals, such as diamonds or

emerald, it is also possible, but this requires knowledge of a special technique.

In order to fulfill the first act of adequately predisposing the archimona, the awakened virya must always carry his lapis oppositionis with him, until the moment when the Kairos impels him to occupy the place. Then he must deposit the lapis in the Valplads, as an external point of temporal reference and opposition, and produce the infinite encirclement. However, with this the first act is not yet completed because, for example, the external point, the lapis oppositionis, could be displaced from its place by a maneuver of the Demiurge or even be disintegrated. It is therefore necessary to stabilize the lapis, to grant it secure permanence in the Valplads, AND FOR THAT THERE ARE THE WEAPONS OF THE VIRYA, THE RUNES OF WOTAN. In figure 33, with the inscription SIGNUM SAXO, the RUNE that resigns and supports the lapis oppositionis in the Valplads has been symbolically pointed out. Said rune has to be shaped BEFORE occupying the square, or at that very moment, and the lapis oppositionis has to be deposited on it. In this way the first act is fulfilled.

The second act is carried out by the virya when he projects the sign of the fence: WITH HIS OWN BLOOD, THROUGH A WOUND THAT HE MAKES WITH HIS SWORD FOR THIS PURPOSE, HE RESIGNS THE FENCE WITH A RUNE, JUST IN FRONT OF THE SIGNUM
SAXO. In the figure 33, with a rune SIEG intercalated in the perimeter of the vallo obsesso, such disposition has been represented symbolically. The second act that predisposes the archimona for strategic opposition is thus completed. It only remains to add that the rune of blood, like all runes, must be expressed phonetically as well as meaningfully; that is to say: the resignatory sense that the rune places in the entity must be expressed by means of the right word, a word that, naturally, belongs to the "language of the birds".

We have already explained how the archemonic technique allows the awakened virya to isolate himself SPACIALLY from the macrocosm. The strategic opposition, achieved thanks to the predisposition we have described, also allows him to isolate himself TEMPORALLY, subsisting in a time of his own, immanent to the archemone.

And we are now in a position to show this operation of "strategic opposition" in its complete form, beginning at the beginning. The virya, in effect, has placed a RUNE OF BLOOD on the perimeter of the real fence and, on it, then projects the sign of the fence. Now comes the spiritual projection of the Sign of the Origin on the sign of the hedge, IN A "POINT OF PROJECTION" ON WHICH CONCENTRATES HIS
ATTENTION. Well: such a "point of projection" coincides with the blood rune; or, in other words: the Sign of the Origin is projected OVER the blood rune of the sign of the encirclement. Consequently, when the manifestation of the infinite pole upon the Sign of Origin produces an infinite hedge, in a region of the point of projection the FENESTRA INFERNALIS is constituted.

But what is a fenestra infernalis? Answer: The region of the infinite fence of the closest approximation to the Valplads: in it takes place the contact between the transcendent time of the macrocosm and the immanent time of the archimony. The fenestra infernalis is thus a true THRESHOLD OF TIME, a limit that transcendent time does not cross due to its essential anisotropy: transcendent time constantly flows through the indiscernible point of the lapis oppositionis without ever crossing the fenestra infernalis. That is to say: transcendent time, which is the permanent flow of the Consciousness of the Demiurge, cannot contain the temporally autonomous archimony; or: the Demiurge cannot determine the archimony in any degree of his Intention. Y

this surprising effect is produced by the blood rune, by the sympathetic property of human blood which allows the evolving soul subject, the soul, to manifest itself ALSO in the blood of the rune and to expose its immanent temporality. It is this soul presence in the blood Rune that inevitably causes the anisotropy of transcendent time and temporarily isolates the awakened virya, allowing him to subsist in his own immanent time.

And so we arrive at the nucleus of a Great Mystery, about which we warned that no further details could be given. The only thing we can do now is to propose a question, the answer to which undoubtedly contains the key to the Mystery; but to this answer we must only allude in a symbolic way. The question is: of what substance does an infinite fence consist? Answer: An infinite fence can be produced with any of the five symbolic essences: AIR, WATER, STONE, FIRE AND BLOOD. However, only the infinite fence of quintessence, of astral blood, of luminiferous ether, ALLOWS THE STRATEGIC OPPOSITION, the creation of a time of its own: the other four elements are suitable for the archemonic technique, but not for the strategic opposition, because none of them allows the sympathetic manifestation of the soul subject in the infinite fence. The blood rune, on the other hand, produces under the point of projection of the awakened virya an encirclement of blood in which flows the immanent time of the animic subject, which blocks the transcendent time of the Valplads.

And the mystery: Here it is: WHEN THE INFINITE POLE OF THE SPIRIT, THE INFINITE SELF, IS REFLECTED IN THE SIGN OF ORIGIN, ON THE RUNE OF BLOOD, A PHENOMENON SIMILAR TO THAT OF THE SPIRITUAL ENCHAINMENT OCCURS. THIS IS BECAUSE THE ANIMAL SUBJECT AND THE SIGN OF ORIGIN ARE PRESENT IN THE RUNE OF BLOOD, THAT IS TO SAY, A SITUATION SIMILAR TO THAT REPRESENTED IN FIGURE 29: CONSEQUENTLY, IN THE BREAST OF BLOOD, IN THE POINT OF PROJECTION "WHICH IS ALL THE FENCE", IN THE COMPLEXION OF THE FENCE, A LOST SELF IS PRODUCED. And that which does not happen
with fences of the other four essences, happens here: the infinite blood fence is a living wall, animated by a certain intelligence. The archimona, then, becomes a strategic space protected by an infinite sphere of immanent time, whose extremely plastic external form responds to the will of the awakened virya. Hence, those who have been able to observe an awakened virya, or a Siddha Berserkir, operating an archimona with a blood fence, even when they mistakenly took it for a machine or an O.V.N.I., have felt the unequivocal sensation that it was animated, that the "flying object" was alive and showed to possess "certain intelligence".

T - The last step of the awakened virya.

In this section we have begun by describing the psychic structure of the virya, shown in figure 32, and then, after extensive development, we study the way of strategic opposition, an esoteric method employed in the Einherjar Order to procure the liberation of the captive Spirit. According to what we have seen up to the last article, the virya by such a way manages to isolate himself from the space and time of the macrocosm, thus having at his disposal a favorable situation to attempt the definitive unchaining of the Spirit. We still have to observe this last step of the awakened virya.

However, it does not seem convenient to conclude the path of strategic opposition with such a study, which corresponds in truth to the culmination of every path of liberation, be it this one or any other. We will therefore treat the subject separately. Assuming that by a given path of liberation the awakened virya has come to situate his Ego in the "I," the "I" and the "I" in the "I".

permanently awake in the selbst, from where he will try to reorient the Spirit and transmute into Siddha Berserkir. In the next section we will study this possibility.

It only remains for us to add that the metaphysical feats of the awakened virya are within the reach of anyone who feels the Voice of the Eternal Spirit in his blood. The lost virya, in fact, can awaken as soon as he sets his mind to it: all that is required is decision and courage. The fundamental key to the Path of Liberation lies in the sphere Ehre (1), of figure 32, which must be created and strengthened. That is why, in Part Two, we will set forth an effective method for the lost virya to free himself from the dramatic bonds of life and to abound in gracious will, so that he may definitively eliminate fear and always possess the infinite courage of the awakened virya.

TRANSMUTATION OF THE AWAKENED VIRYA INTO SIDDHA BERSERKR

Here we are going to describe analogically the act by which the awakened virya manages to liberate the captive Spirit. In dealing with a subject of such depth and importance it does not seem prudent to overuse words, the most sensible thing to do being to make intensive use of symbolic material. With such a criterion we have to base the description on four correlative figures, sufficiently expressive by themselves not to require a too detailed explanation.

As we have been doing from Figure 28, we combine here the Sphere Model for the captive Spirit with the eccentric circle system for the psychic structure of the virya.

In the upper part of figure 34 we observe the reversed Spirit-sphere, whose "looks" are reflected in the Symbol of Origin AB and produce the awakened Self, outside the sphere of consciousness (2), in a focal center called selbst.

The awakened virya possesses the awakened Self permanently in the selbst. The liberating act consists in the AWAKENED SELF CONTEMPLATING, FROM THE SELBST, THE SYMBOL OF ORIGIN, IN ORDER TO PERCEIVE ON IT THE IMAGE OF THE SPIRIT.

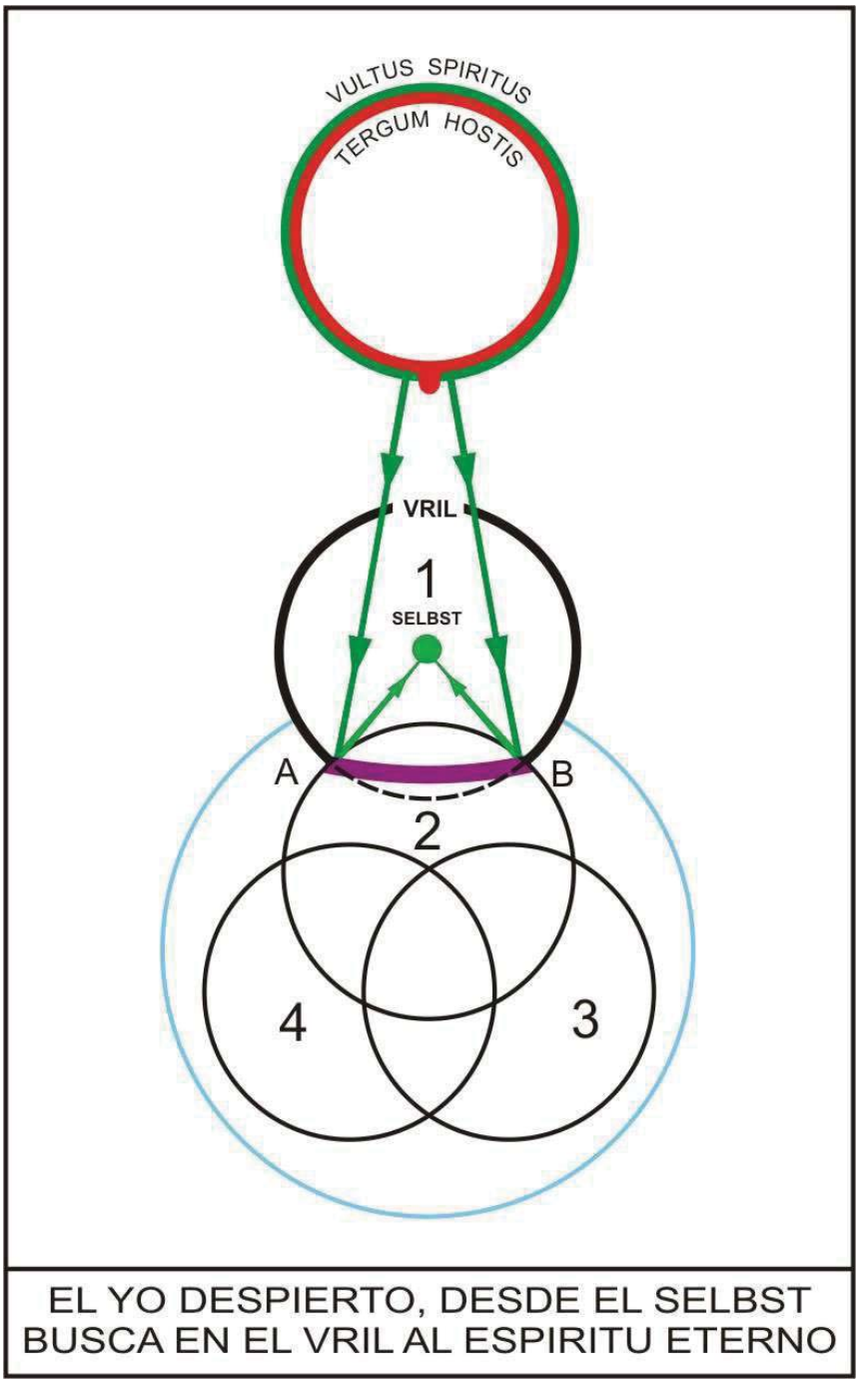
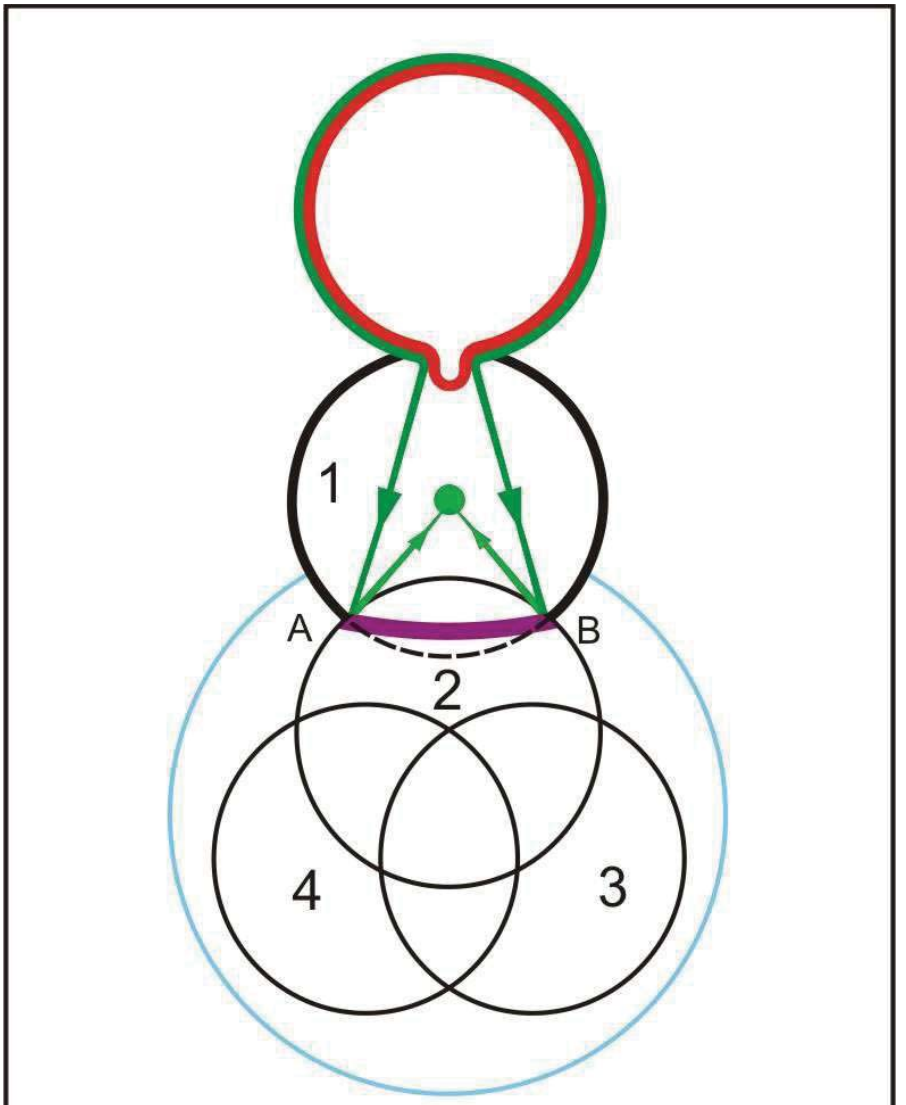

VULTUS SPIRITUS
TERGUM HOSTIS
VRIL
1
SELBST
A
B
2
4
3
EL YO DESPIERTO, DESDE EL SELBST
BUSCA EN EL VRIL AL ESPIRITU ETERNO

FIGURE 34



EL ESPIRITU ESFERA REVERTIDO COMIENZA A REORIENTARSE Y SE APROXIMA AL YO DESPIERTO, Y EL YO DESPIERTO PROCURA LA MANIFESTACION DEL TERGUM HOSTIS

FIGURE 35

This sublime and ineffable image comes from the Vril, the uncreated pole of the Ehre sphere, from where everything is possible.

But the Spirit-sphere is reversed, absolutely disoriented, and the image that the awakened Self gathers upon the Symbol of Origin is only an infinitesimal aspect of the Vultus Spiritus, of the Spiritual Face. That is why the awakened Self, which is in truth the local manifestation of that same infinitesimal aspect that it observes as in a mirror, must courageously overcome the terror of contemplating its own spiritual shattering. Hence the resolution of the awakened Self is set on but one purpose: to locate in the infinity of the Spirit that passing point through which He beheld the sphere of It, that point through which the treachery of the Traitor Siddhas was consumed in the Origin. That passing point, that EYE OF FIRE, is the one that must be found to return the Spirit sphere to normality. And the awakened "I" has a key fact to look for it and find it: THAT IS THE ONLY POINT OF HIS SPIRIT THROUGH WHICH THE TERGUM HOSTIS, THE ESSENTIAL HOSTILITY TOWARDS THE MACROCOSM, IS A POINT OF PURE FIRE: THE EYE OF AN INFINITE VOLCANO, WHOSE ERUPTION MUST BE MORE POWERFUL THAN THE EXPLOSION OF A THOUSAND SUNS; A MOUTH WHOSE IGNEOUS VOMIT CAN SCORCH WORLDS AND
SPACES. Such is the eye of fire that seeks to contemplate the awakened Self, reflected in the Symbol of Origin.

But what happens when the awakened Self locates the eye of fire? Answer: Its mere reflection in the concavity of the Symbol of Origin is enough for the Spirit-sphere to completely APPROXIMATE the Ehre sphere, smoothing out the infinite distances that separated the Spirit from its Infinite Self. It is then that the Spirit is "at the gates of the Vril", when the Vril is about to be conquered. Such a case has been represented in figure 35.

When the awakened virya comes to experience the situation of figure 35, it can be affirmed that the liberation of the Spirit is an immediate fact. At that moment the virya feels that OVER HIMSELF floats a cosmos of possibilities: the power of the Vril depends only on his will and its potency is infinite. AND IT IS THEN THAT HE MUST DECIDE.

The sphere-spirit, indeed, can already be unchained, reversed, returned to normal. But such a reversal can be accomplished in two ways, and so the awakened virya must decide. One way consists in reversing the original process of betrayal: THIS THE AWAKENED SELF ACHIEVES BY VOLUNTARILY ENTERING THROUGH THE EYE OF FIRE AND TURNING "ABSOLUTE SELF" INTO THE NORMAL SPHERE, RETURNING TO THE FORM OF FIGURE 2. In such a case the Spirit-
sphere, now "Normal", can leave the infernal Universe of the Demiurge and return to the world of the Unknowable.

But there is also another possibility: THAT THE REVERSION OF THE SPIRIT TAKES PLACE ON THE MICROCOSM OF THE AWAKENED VIRYA, TRANSMUTING ITS SUBSTANCE INTO VRAJA AND TURNING THE VIRYA INTO IMMORTAL SIDDHA. In the
Figure 36 shows how the Tergum hostis begins to expand through the spheres of the awakened virya, TRANSFORMING HIS BLOOD INTO FIRE. It is then that the awakened virya is engulfed in the BERSERKR FUROR that cannot withstand any

enemy, when he becomes a warrior of Wotan or an initiate of the Black Order ϟϟ .

If the awakened virya decides to transmute into a Siddha berserkir, it is because he wishes to remain in Agartha, occupying a place in the ranks of Christ-Lucifer to fight against the Traitor Siddhas of Chang-Shambhala and the Jewish Sinarchy of Earth. In figure 37, finally, one of these beings endowed with infinite courage and, above all, "with an honor which is his loyalty" has been depicted.

THE HYPERBOREAN INITIATION GRANTED BY THE ORDER OF TIRODAL KNIGHTS

In the "Letter to the Chosen" the mission of the Order of Tyrodal Knights of the Republic of Argentina was synthetically stated: "TO LOCATE THE CHOSEN AND, IF THEY ACCEPT IT, TO PREPARE THEM INITIATICALLY TO TACKLE WITH HONOR THE END OF HISTORY". Now that the reading of the First Part of the Fundamentals of the Hyperborean Wisdom has been completed, it is clear that the Chosen Ones to whom this book is dedicated are lost viryas predisposed to awakening, that is, to transform themselves into awakened viryas or, even, into Berserkiren Siddhas: to them, the Tirodal Knights assure that there is an open path to the Hyperborean Initiation for those who demonstrate to understand and accept the Fundamentals of the Hyperborean Wisdom.

In the Order of Tyrodal Knights THREE GRADES OF INITIATION are practiced, all based on the path of strategic opposition. However, thanks to the high level reached in the knowledge of the Hyperborean Wisdom, the archemonic technique is directly applied to isolate the lost self from the conscious subject. This quality can be understood analogically by observing figure 32: the technique of the Tyrodal Knights consists in RESIGNING the conscious subject with a Sacred Rune that has the property of ISOLATING the lost Self; such an operation is equivalent to establishing a strategic hedge over the Symbol of Origin (AB); the lost Self is then ISOLATED from the conscious subject and strategically REORIENTED toward the Selbst; from there, from the center of the Sacred Rune, it can then, in the Second Initiation, situate itself in the Selbst and become an awakened virya. But the most important consequence of the Hyperborean Initiation is, without doubt, THE IMMORTALITY OF THE SELF: after its runic isolation, in fact, the Self can no longer be affected in any way; neither the disintegration of the microcosm nor the dissolution of the astral body can alter it in any way. On the contrary, the isolation of the Self, the knowledge of its immortality, eliminates forever the anguish of death and transforms the Hyperborean Initiate into a fearless warrior. A warrior who, as it was said, awaits the End of History to use his terrible power.

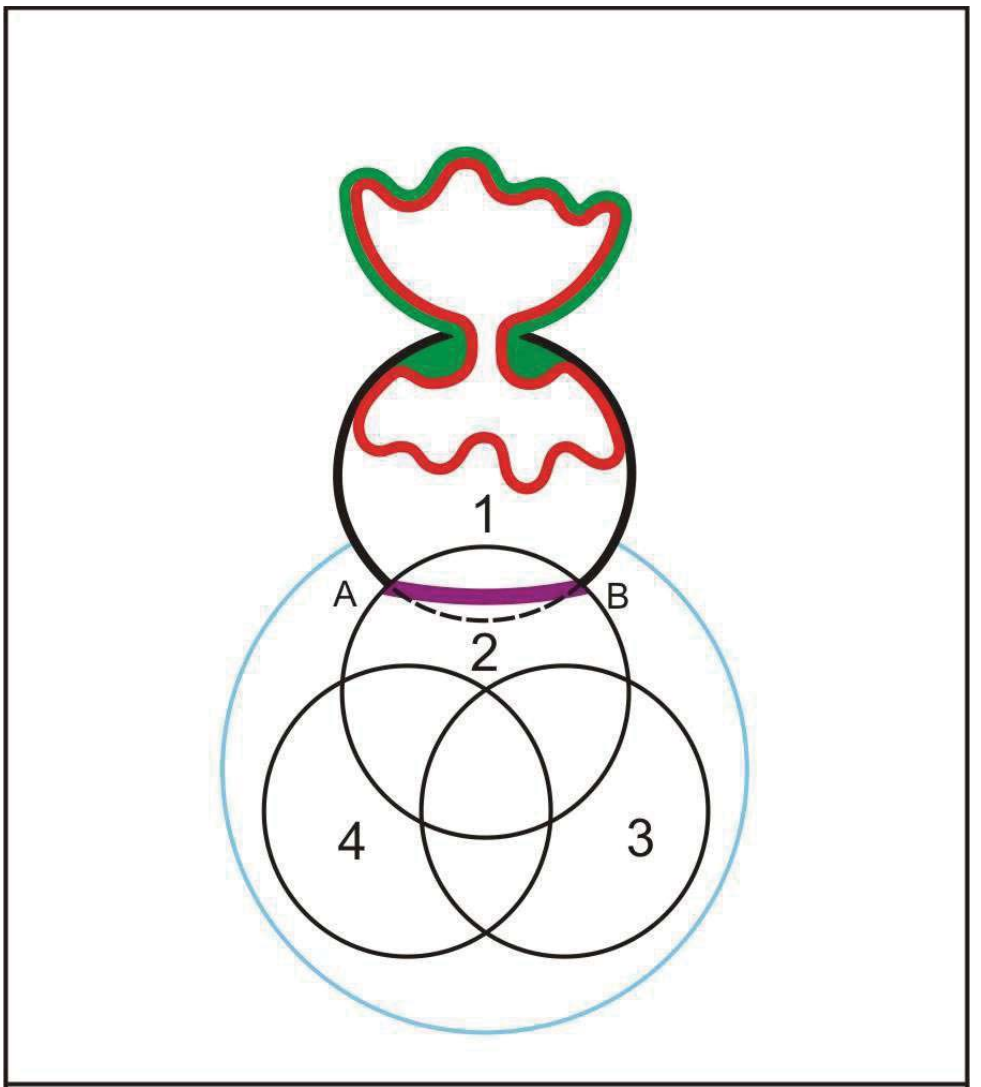
Summarizing, in the First Initiation, when the lost Self has been encircled, one obtains the degree of THYRODAL KNIGHT; in the Second Initiation, when one crosses the bridge that leads from the lost Self to the Selbst, one obtains the degree of THYRODAL PONTYPHIC; and in the Third Initiation, when from the selbst the awakened Self

is able to revert to the Hyperborean Spirit, that is to say, when the Vril is conquered, the degree of SIDDHA BERSERKIR is obtained.

Nothing more should be added about this Mystery. The Chosen One who has reached this point already has sufficient elements to decide whether to continue forward, in which case he should direct his steps toward the eternal Spirit and never turn back, or to remain in his wandering, in which case he will comfortably remain a slave of Jehovah Satan and may even be rewarded by the Traitor Siddhas for rejecting the "temptation of Lucifer".

Whatever the decision to be taken, let it be soon, FOR THE END OF THE STORY IS VERY NEAR.

NIMROD DE ROSARIO
AUGUST 1985


1
A
B
2
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HE AQUI EL PODER DEL VRIL: EL TERGUM HOSTIS
SE MANIFIESTA EN EL MICROCOSMOS Y EL ESPIRITU
VUELVE A LA NORMALIDAD, QUEDANDO ANULADA
LA TRAICION ORIGINAL. EL VIRYA DESPIERTO
EXPERIMENTA LA HOSTILIDAD ESENCIAL:
EL FUROR BERSERKIR

FIGURE 36

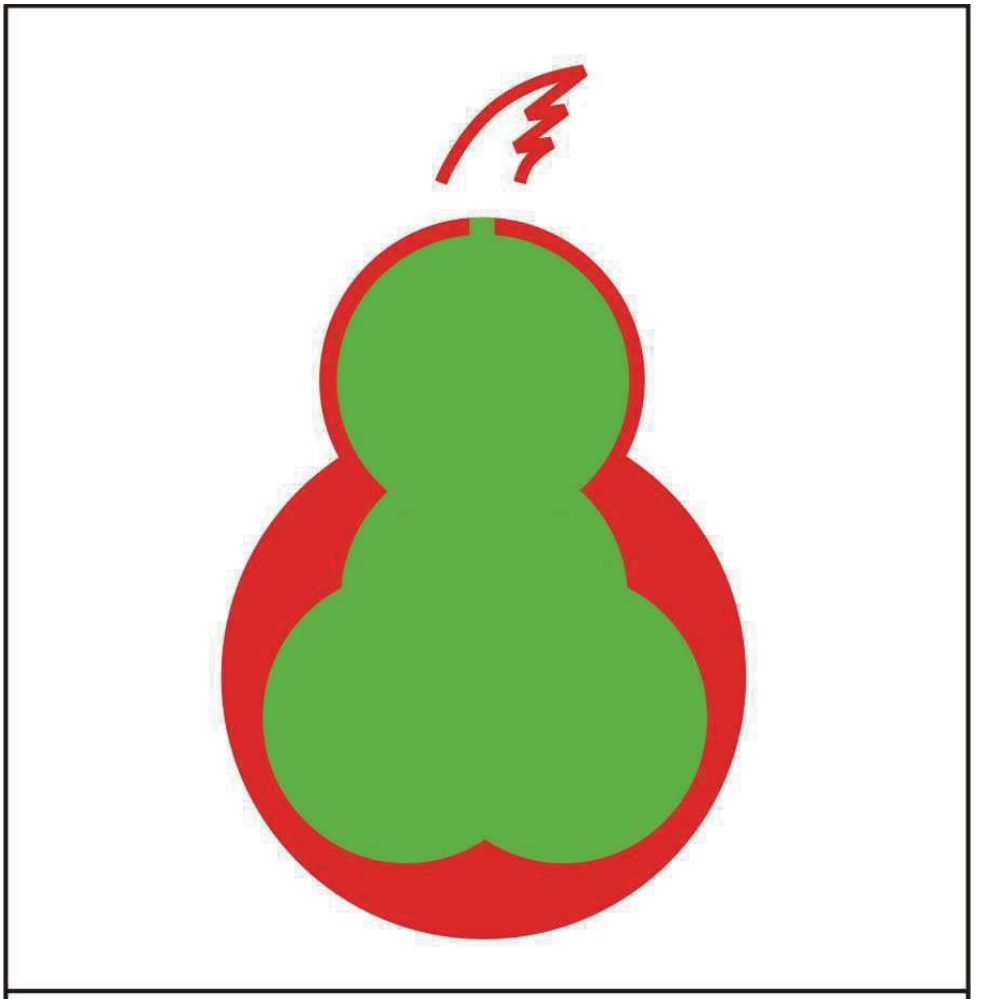
EL ESPIRITU HIPERBOREO HA VUELTO A LA NORMALIDAD, TRASMUTANDO AL VIRYA DESPIERTO EN SIDDHA BERSERKIR.
EL **CUERPO** DEL SIDDHA SE HALLA REVESTIDO POR EL TERGUM HOSTIS MIENTRAS QUE LAS ESTRUCTURAS INTERIORES CONSTITUYEN
EL VULTUS SPIRITUS

FIGURE 37

VOLUME ONE: THE LOST VIRYA AND THE CULTURAL FACT

SECOND LETTER TO THE ELECT

I - Salutation to the Chosen Ones who are going to be instructed in Noological Ethics, that is, to those who begin, as of today, to receive the volumes corresponding to the Second Part of the Book Fundamentals of the Hyperborean Wisdom.

In the name of the Tyrodal Knights, and in his own name, the author offers a Comrade's greeting, that is, a Sign of Honor, to those Chosen Ones who have "understood and accepted" the Fundamentals of the Hyperborean Wisdom exposed in Part One. For those who have understood and accepted such Foundations, the path of the Hyperborean Initiation opens from today: precisely, in the Second Part, the topics that the Order considers of necessary and unavoidable knowledge for every Hyperborean Initiate have been developed. The analogical models of the Sphere Spirit and of the cultural structure, already studied, and the concepts based on them, will now allow a quick understanding of the strictly initiatory topics. In other words, Part One provides the proper context for the initiatory concepts presented below to acquire the unequivocal meaning that brings them closer to the Truth revealed by the Order. The next act consists, then, in "understanding and accepting" Part Two and awaiting the call of the Order, a CALL THAT WILL ONLY BE CONCRETE IF THE CHOSEN ONE PROPECTS AN INITIATIC KAIROS, THAT IS, IF HE PRODUCES, BY HIS ACTS, THE "OPPORTUNITY" TO ACCESS THE INITIATION.
HYPERBOREA. However, before beginning the study of the initiatory topics, it is convenient to clear up some questions that very possibly are already raised in the minds of the Chosen Ones: for example, why is the path of strategic opposition revealed TODAY? What is required to access the Hyperborean Initiation? How will these requirements be explained in the Second Part? What quality makes it possible for a lost virya to be considered a Chosen One of the Order of Tyrodal Knights? and, fundamentally, why is the ethical point of view so important? The following parts of the Charter are devoted to answering these questions.

II - The Day of the Spirit.
It is not necessary to state at this point that the present book has been written for the consideration of a Western public. It is obvious that the Hyperborean Wisdom, the "fundamentals" of which are presented here in an elementary way, constitutes a general way of spiritual liberation suitable for the understanding of Western man. This "Western man" is, of course, the "lost virya" of our Weltaschauung, the semi-divine man who, in his memory of the blood, keeps the Memory of the Origin, the man, in short, of "Hyperborean lineage".

To the lost virya of the West, the Hyperborean Wisdom offers TODAY a heroic way out, showing him, with a language of signs that he is capable of understanding, the path that leads to the absolute transcendence of the Spirit; such a path, of course, cannot be traveled without struggle, and such a struggle, naturally, cannot be fought without a previous correct preparation for the combat: This is the objective of the HYPERBorean INITIATION, to which the contents of this book can serve as an introduction, but which can only be accessed through a HYPERBOREAN PONTIFICE, that is, an awakened virya expert in Hyperborean Strategy.

But why TODAY, why a revelation at this moment and not YESTERDAY, why are the doors of the Mystery suddenly opened, and, above all, what is the meaning of "today" and "yesterday"? Answer: First of all, let us fix the right meaning to be given to "today"; TODAY is a word that designates the present time in relation to the day: "the present day"; however, here we will not use the word with such a transitory and daily sense but with a scope that is proper to the historical vision: the today to which we refer is A DAY IN THE HISTORICAL SENSE, which includes the present moment, a day that has begun after a long night of infernal darkness. In that darkness passed the YESTERDAY of the lost virya, in the bosom of a night that ended just a moment ago to give way to the first rays of light of TODAY; and then, thanks to the Hyperborean Wisdom rediscovered by the viryas, the miracle of spiritual liberation will be possible for many.

Now, we may ask ourselves, when did this Day of the Spirit begin?
Who is the Sun that illuminates it? Answer: that day, which is the today of the lost viryas, the time when they can INDIVIDUALLY declare war on the Captivator of the Spirits, THAT DAY BEGAN IN THE SECOND WORLD WAR. And the Sun which began to dawn in the 1930's, and which since then illuminates the Day of the Spirit, is the Great Siddha whom the lost viryas have known as Adolf Hitler, the Führer of the Germanic peoples. He, thanks to an absolute mastery of the Hyperborean Strategy, thanks to such terrible knowledge that we would not even dare to outline here, opened a breach in the enemy wall, in the Strategy of Chang Shambala. And that crack, through which the help of the Hyperborean Wisdom must penetrate, cannot be sealed by the Demons before ONE MILLENNIUM. But, by then, the Kaly Yuga, the Era of Darkness that began five hundred thousand years ago and that the Führer has come to close with the light of the Day of the Spirit, will have ended.

This, then, is the Day of the Spirit, a millennial day illuminated by the Führer. On this day the lost viryas will be able to eat again the fruit of Gnosis: the forbidden fruit that hangs from the tree of Hyperborean Wisdom, whose roots are nourished by the Pure Blood of GRAL.

III - The "awakening" of the lost virya

What does the Hyperborean Wisdom propose to the lost viryas in this Day of the Spirit? We will explain it step by step, for the answer must be clearly related to the problem of spiritual liberation.

It does not matter here the reason for the decision: the intuition of the Infinite Self or of the Symbol of the Origin, or having listened to the Song of A-mort of the Siddhas, etc. The important thing is that, when the lost virya decides to seek the liberation of the Spirit, HIS FIRST STEP CAN ONLY BE THE SEARCH FOR THE SELBST, THE SEAT OF THE AWAKENED SELF.

The concretization of this search implies a GNOSTIC LEAP that separates the Self from its confusion with the conscious subject, from its identification with immanent time, and moves it towards the selbst, thus becoming an awakened Self, an atemporal subject. From the selbst the awakened Self will be able, at last, to realize the unchaining of the Spirit and transmute itself, if it wishes, into Siddha Berserkir. One notices, then, the value of this "first step" that leads to selbst and one understands, also, the supreme interest that for the lost virya has its execution.

The Hyperborean Wisdom calls this first step AWAKENING: AWAKENING is from now on, thanks to the Führer, a possibility available to all, that is to say, exoteric. The word AWAKENING expresses a synthetic concept whose meaning is only accurate if it is understood in the context of the Hyperborean Wisdom: this word suggests, for example, that the lost self that tries to take the first step towards spiritual liberation, that is to say, that tries to AWAKEN, is in truth DORMANT, submerged in the reverie of its confusion with the conscious subject.

Well, taking into account these clarifications, we can affirm that the Hyperborean Wisdom proposes to the lost virya A WAY OF AWAKENING, that is to say, it teaches the way to take that first step, to smooth out that distance "NOT SPATIAL, NOT TEMPORARY, BUT STRATEGIC" that separates the lost Self from the selbst. In this Part Two we are going to explain in detail the WAY OF AWAKENING proposed by the Hyperborean Wisdom; but, in order for such an explanation to fulfill its enlightening objective, it is necessary to expose its method at the outset, to show where the proposals point to. This need will be better understood if we realize that the AWAKENING of the lost Self is not an operation that admits linear analogies, that is, it is not possible to provide a step-by-step explanation as, for example, the method to change a car tire with a "critical path program", the impossibility, however, is not due to esoteric or mysterious reasons, since it has its origin in the multifaceted nature of the problem of awakening, which prevents to treat the subject from a single angle. We must begin, then, by exposing the problem and the method employed in solving it.

The problem of awakening would seem to be easily solved by simply answering the following question: what must the lost virya do concretely, practically, in order to awaken? But it so happens that to this ethical question there is only one answer: THE LOST VIRYA MUST PERMANENTLY MODIFY THE ATTITUDE OF HIS SELF AND WITH SUCH AN ATTITUDE, IT MUST ADVANCE TOWARDS THE SELBST. However one looks at it, this answer raises two questions: what is this new attitude of the lost "I" and how does one know WHERE TO ADVANCE TO, that is to say, where is the selbst? And the answers to both questions are those that make it impossible to treat the subject in a linear way, since it is not convenient from any point of view to expose them separately. We will therefore go in search of both answers, approaching them as a whole.

Of the two answers, the first is the easiest to summarize IN ADVANCE and the second the most difficult; to explain them, however, we will start from the second and take a long time to arrive at the first. We will advance, now, both answers, so that the method that follows the explanation is understood, although they will only be understood later.

As an answer to the first question, the Hyperborean Wisdom proposes the practice of HONOR. But such Honor is not a mere "moral virtue" but a Moral in itself, a way of life that places the lost virya "beyond good and evil", that is, beyond the Judaic concepts of "good" and "evil", because it turns out that Honor is something that, like the lost Self, can be awakened. Because it turns out that Honor is something that, like the lost Self, can be awakened. How? By adopting a LUCIFERIC GRACEFUL ATTITUDE. As we shall see, this attitude alone awakens the lost virya and powerfully strengthens the egoic will, favoring the definitive change: this is possible because THE HONOR OF THE VIRYA IS THE ACT OF HIS GRACIEFUL WILL.

The first answer is thus reduced to a description of the "luciferic graceful attitude". But it happens that such a concept, in order to clearly convey its meaning, needs to be exposed in an ETHYCHONOLOGICAL framework, that is to say, in a context proper to the Hyperborean Wisdom. What will take more development in the explanation will be, then, to build such a context:

The luciferic graceful attitude will be defined in the eighth volume as a typical character of an ETHICONOLOGICAL TYPOLOGY OF THE LOST VIRYA, that is, a typology that only takes into account the spiritual aspect of the virya, his lost Self. The second answer is the most difficult to anticipate, although it will constitute the theme with which the explanation will begin. The virya tries to awaken and for this he must seek the selbst; but where is the selbst to be found? We need not insist that until very recently, before the Day of the Spirit, the answer to such a question was part of the Mystery. Today, however, we can answer it BY MEANS OF A SYMBOL. It is not, of course, a new symbol, which would be suspicious and absurd, but a very ancient one, which the men of Cro-Magnon saved from Atlantis and preserved for millennia as a token of the highest knowledge, as a representation of a terrible truth, revealed to men by the Gods. Those "Gods" were, of course, the Siddhas of Agartha, who for a long period reigned over Atlantis trying to transmute the lost races of viryas by means of charismatic methods of Hyperborean Strategy. At that time the symbol to which we allude, and which we shall call the OUTER LABYRINTH, was the key of transmutation of the highest Initiation, the foundation of the Mystery: by its intermediary, that is to say, by the apprehension of its hidden truth, the semi-divine man could transform himself into God.

As detailed in the subsection "The Resignation of Wotan", and in the subsequent subsections, it was through the sacrifice of his voluntary crucifixion on the Tree of the World that Wotan rediscovered the secret of spiritual enchainment. The Great Ace then contemplated the Symbol of the Origin and revealed to the Aryans the Uncreated Runes that make possible the spiritual liberation and the conquest of the eternity lost in the Origin, thus becoming the Racial Guide of the Hyperborean White Race. He consummated this revelation by instituting the Mystery of the Labyrinth, the first of the Ancient Mysteries:

that Mystery formed the basis of the medieval Einherjar Order, founded by John Dee in Germany, whose secret workings over three centuries ended in the Thulegesellschaft and the ᚺ . The Mystery of the Labyrinth, solved by the Siddhas of the Einherjar Order, was called in modern language "the way of strategic opposition" and thus passed to the Order of Tyrodal Knights, who are its current depositaries in South America. In synthesis, we can advance that the revelation of Wotan, the Mystery of the Labyrinth, consisted of a runic sign known as "the Outer Labyrinth of Wotan", TIRODINGUIBURR, or "the Sacred Symbol of the Virya" The importance of this sign has to be evaluated from the following property: ITS MEANING EXPRESSES THE WHOLE OF HYPERBorean WISDOM; that is to say: the First and Second Parts of the book Fundamentals of Hyperborean Wisdom contain only systematic approximations to the meaning of the Sacred Symbol of the Virya.

The Sacred Symbol of the Virya, tirodinguiburr, is described in the Hyperborean Wisdom as "Wotan's Solution to the problem of spiritual enchainment". This problem can be rationally reduced to the need to fulfill two egoic acts: awakening and orienting. In other words, the lost self must, first, "awaken" from its psychological submission in the conscious subject and, second, "orient" towards the selbst. The Sacred Virya Symbol easily facilitates the performance of both acts, as will be demonstrated in Part Two: the "awakening" is achieved simply by the inner comprehension of the meaning, revealed inductively with the Outer Labyrinth of Wotan; the "orientation" towards the selbst requires, in addition, the practice of the Hyperborean Initiation, an act performed simultaneously in two worlds during which the Loyal Siddhas shape the runic sign around the lost Self, who from that instant succeeds in locating the selbst and "orienting" himself definitively towards it.

The Symbol that we are going to study constitutes, then, a great key: IT ALLOWS TO ESTABLISH THE DISTANCE BETWEEN THE LOST SELF AND THE SELBST. However, this
The key will not be immediately grasped by the lost virya: he must first know how to place himself in front of the Symbol so that it may reveal its secret to him, which he will not be able to do unless he first restores its metaphysical meaning. All the sacred symbols have been subjected to an atrocious cultural degradation as a dark effect of the Kaly Yuga, but THIS Symbol in particular, because of its dangerousness for the plans of the Synarchy, has suffered a worse fate: as we shall see in detail in the seventh volume, it has been used as the basis of MATCH GAME, that is, it has been associated with a LUDIC function. A part of the explanation will be dedicated, then, to examine the problem of the degradation of the sacred symbols and the attitude of the lost viryas in front of them: AND FROM THAT NODUS WILL BE DEVELOPED, ALSO, THE ETHICONOLOGICAL TYPOLOGY necessary for
describe the graceful luciferic attitude.

In synthesis, this is the method of explanation: a development that includes many topics but during which answers are given, relentlessly, to the two questions posed above. At the end, the proposal that the Hyperborean Wisdom makes to the lost virya who longs to awaken as Hyperborean Spirit, as Siddha, as God, will have been exposed, without insurmountable ambiguities.

IV - Prior knowledge of the enemy strategy.

The Sacred Symbol of the Virya, in fact, cannot be fully understood without a prior study of the Strategy of the Traitor Siddhas of Chang Shambala: this Strategy is also summarized in a single symbol, universally known as the KALACHAKRA KEY. But, just as the study of the Sacred Symbol of the Virya gives rise to the Hyperborean Wisdom, the Science of the Loyal Siddhas of Agartha, so also the study of the Kalachakra Key gives rise to the Kalachakra, the Science of the Traitor Siddhas of Chang Shambala. The Kalachakra Key is the key to the system of spiritual enchainment explained in Part One: it consists essentially in the resignation of the pasu design with the Symbol of Origin. Such an operation causes a genetic mutation that permanently alters a part of the pasu design, called the "snail design" and usually represented by the spiral sign, which constitutes the "Sacred Symbol of the Pasu". Before expounding the Sacred Symbol of the Virya, it is therefore necessary to study the Sacred Symbol of the Pasu and the Kalachakra, the Science of the Traitor Siddhas: this will be done from the section "The Sacred Symbol of the Pasu", contained in the second volume. The Sacred Symbol of the Virya, on the other hand, can only be described in the seventh volume. In summary, the Second Part has been divided into thirteen volumes: in the first eight, the knowledge that the Order of Tyrodal Knights considers necessary and inevitable to access the Hyperborean Initiation has been developed, and in the remaining five, the most important, but not essential, complementary Appendices. Every Chosen One, however, must study the complete work while awaiting the Kairos of the Hyperborean Initiation.

V - The trait of the Chosen One.

The Chosen Ones are those lost viryas who understand and accept the Foundations of the Hyperborean Wisdom. However, not all lost viryas are able to understand and accept such fundamentals today, that is, in the Day of the Spirit: some of them are victims of their own inner misguidance, of the submission of the lost Self in the conscious subject, of identifying the Spirit with the consciousness and of believing themselves to be soul; others, most of them, are prey to the enemy external Strategy, to the objective determinations that introduce into the cultural structure of the virya the superstructures of the external cultures: "for the Sinarchy, culture is a strategic weapon". But, among t h e viryas lost in the Day of the Spirit, the Order of Tyrodal Knights knows how to distinguish the Chosen Ones, whom it summons "to face with Honor the next End of History". Of course, in the confirmation that the Order performs to ensure that this or that lost virya is a chosen one, a plurality of esoteric actions are involved, among which are counted, for example, the investigation of their innate records to know their spiritual history, the detection of certain organic signs that betray their luciferic condition, the consultation of the Siddhas of Agartha, etc. However, there is a first feature that is taken into consideration because, so to speak, it is the one that differentiates him from the true lost viryas, the one that announces unequivocally that "this virya" is different from the others, that in him the lost Self is "pre-oriented" towards the Origin. We are going to describe such a trait in this Second Letter because every Chosen One must be able to recognize it in himself, as an innate character, without the need to resort to new knowledge or theoretical explanations: this trait, this character, is a priori of every

knowledge and all explanations and, on the contrary, knowledge and explanations, of any kind, usually come from the desperate search to understand it. From now on, whoever recognizes this trait in himself, will immediately verify that the Order has not been mistaken in summoning him, he will be sure that the "knowledge and theoretical explanations" offered by the Hyperborean Wisdom will be useful to his particular condition, he will be able to intuit that the Hyperborean Initiation is the path that his Spirit demands.

To synthesize, we will call here GNOSTIC PREDISPOSITION the above-mentioned trait, which is an innate inner quality, proper to the lost Self, that the lost Self compulsively manifests throughout life on the psychic subject with indifference towards any cultural form that the latter assumes. The GNOSTIC PREDISPOSITION must be distinguished from a simple case of faith: faith is usually the blind belief in the product of an irrational intuition, of the incomprehensible intuition of the content of the sacred symbols; faith is purely psychological, a character of the soul, the relationship that the soul subject establishes with the symbols, sacred archetypal, representatives of the Thousand Faces of the One, in its evolution towards the ontic autonomy of the Manu entelechy. On the contrary, the GNOSTIC PREDICTION is an expression of the innate wisdom of the Spirit and is itself a wisdom. It is worth saying that the GNOSTIC PREDISPOSITION is founded on the innate wisdom and consists in the knowledge of the Truth of the Spirit, of its immaterial and uncreated essence by The One, the Creator of the forms that order matter.

The Chosen One KNOWS inwardly, with absolute certainty, of the existence of the uncreated Spirit and of its quality superior to that of any existence, ontic or ontological, created by One. That is why he does not need to BELIEVE in Spirit or in any irrational intuition induced by sacred symbols: his GNOSTIC PREDISPOSITION manifests itself as innate wisdom of the Truth of Spirit, a knowledge that can neither be affirmed nor denied by the animistic reason because it consists of an absolute and indubitable Truth. It is clear that the GNOSTIC PREDISPOSITION does not always act with the same intensity, for its presence is linked to the volitional force of the lost Self, to the force expressed by the fettered Spirit: in fact, the GNOSTIC PREDISPOSITION is a kind of INNER MYSTIC, that is, according to the definition given in Part One, it is the "form of a charismatic content"; such content is the "luciferic gracious will", the essence of the Self, whose presence in the lost Self is not constant but w h o s e force is more or less intense during the life of the virya according to the degree of strategic confusion that he suffers. The Chosen One, although possessing the trait of the GNOSTIC PREDISPOSITION, does not for that reason cease to be a lost virya, subjected to the karmic ups and downs that the enemy Strategy imposes on him to keep him in confusion; counting ONLY on the GNOSTIC PREDISPOSITION it is not possible to awaken in the Day of the Spirit: It is necessary to have also the Hyperborean Wisdom; but, even if someone who IS NOT a Chosen One gets the Foundations of the Hyperborean Wisdom, if he does not possess the GNOSTIC PREDISPOSITION, he will not be able to awaken either, because the Foundations of the Hyperborean Wisdom, without the GNOSTIC PREDISPOSITION, will never be for the lost virya true Wisdom. But to the Chosen One, who exhibits the

GNOSTIC PREDISPOSITION, the Order of Tyrodal Knights offers you the Hyperborean Wisdom that will make possible your spiritual awakening in the Day of the Spirit, to face with Honor the next End of History.

Now, up to this point we have alluded to the essential, i.e., interior, aspect of the GNOSTIC PREDISPOSITION: needless to say, this aspect alone is not enough to distinguish the Chosen from among the lost viryas. The "trait" of the Chosen One, properly speaking, is constituted by a "characteristic trajectory" that the GNOSTIC PREDISPOSITION causes in his life, a trajectory that, finally, is the one that will lead him charismatically to the Order of Tyrodal Knights, to coincide synchronistically with the Order in the Day of the Spirit.

Let us analyze briefly, and in general lines, the consequences that the GNOSTIC PREDISPOSITION causes in the life of the elect. The GNOSTIC PREDISPOSITION consists, as has been said, in the knowledge of the Truth of the Spirit, a knowledge that proceeds from innate spiritual wisdom. Provided with this knowledge, the Chosen One begins to seek from the beginning in the Religions and theological Doctrines offered by the collective culture, the confirmation of his spiritual knowledge. And here occurs the main and paradoxical fact that determines his life: sooner or later, the Chosen One ends up verifying that no commonly accepted Religion or theological Doctrine explains or describes his inner certainty. Some speak, for example, of the Spirit and even attribute to it a Creator: the same one who created the worms, the dogs and the pasu and who raises the latter, hoping to receive his pain. This "Spirit" of Religions and Theological Doctrines is nothing more than a misleading denomination of the soul, the expression manifested in matter of the archetypal monad created by The One in His image and likeness: its destiny, like everything animic, is none other than to evolve towards an entelechial perfection that culminates in the assignment of a specific position in the universal order, a position that supposes the final submission to The One in a secondary degree of existence. It may happen, then, that the Chosen One becomes momentarily confused and accepts the false concept of a "created Spirit," thus attempting to address the Creator, the God of the Universe; in that case, the result of the quest cannot be more surprising: the pretended God, supposedly creator of the Spirit, of the being known by the GNOSTIC PREDISPOSITION of the Chosen One, demonstrates towards his creature a total indifference; the Chosen One can address in many ways the Creator God without the latter ever answering, as far as it refers to what is known by the GNOSTIC PREDISPOSITION, to his interrogations: neither the most submissive devotion, nor the most demanding claims, achieve anything other than the silence of The One. Of course, such an effect happens because the Chosen One has addressed the wrong God, not the "Creator of the Spirit" but the Creator of the soul in which his eternal Spirit is chained: and the One can only be indifferent to a Spirit that is a stranger in his Creation.

If the Chosen One does not realize in time the reason for this divine indifference, perhaps he will react in a typical and paradoxical way, becoming a "mystic without God", a "spiritual atheist", etc.; for the one who has taken this path there is no other alternative because the GNOSTIC PREDICTION shows him with absolute certainty, at all times, the Truth of Spirit, while the "Creator God" refuses to respond: this incomprehensible attitude, on the part of the one who should attend with alacrity to his creatures more than any other.

The spiritual, spiritual, causes that typical sensation of abandonment in the Chosen One, a feeling of guilt, the suspicion of being the bearer of an unknown sin. Here is the first drama of the Chosen One: abandoned by "God", but knowing the Truth of the Spirit, k n o w i n g that there exists a being absolutely superior to matter, perhaps he spends years searching deep within himself for the non-existent guilt for which he supposes he has been punished with divine indifference.

But the eternal Spirit of the Chosen One has no guilt to purge, even if he must indeed bear the punishment of the chaining to matter: what existed in the Origin is not a guilt but a Betrayal and a Deception, as it was exposed in the First Part; for that Betrayal and that Deception, perpetrated by the Traitor Siddhas, the eternal Spirit was reverted and chained to the psychic structure of the pasu to accelerate his evolution. And only today, in the Day of the Spirit, after a period of more than ten thousand years of darkness, the lost viryas have again the possibility of liberating their eternal Spirit through the praxis of the Hyperborean Initiation.

Returning to the "characteristic trajectory" of the Chosen One, the next step, after a futile search for inner guilt, will be to try to understand more deeply the destiny of man, the laws that govern his fate or misfortune. He will then learn that "the acts of man cause future reactions", which must be unfailingly compensated "to evolve towards the perfection provided by the Plans of God": such "compensation" of course, is governed by the "law of karma", whose purposes are unfathomable to mere mortals since those who evaluate and measure the accounts to be settled are the "Lords of Karma", Great Beings belonging to the Hierarchy of the Government of God. At this point the Chosen One glimpses a solution to his problem: the silence of God is due to the fact that he has not conveniently settled the karmic debts; there is finally a guilt, an ancient evil that must be purged, but which he does not remember because it was consummated in "past lives". The problem is now reduced to pay this pending karma, to become worthy, by way of service and sacrifice, of the divine attention: it is not enough, then, to know the Truth of the Spirit, as the Chosen One naively "believed", to enjoy the attention of God; one must work for it, earn a place in the "spiritual hierarchy" of the Earth, model oneself in body and soul according to a universal pattern of man, to a Manu Archetype. And who knows how to conduct oneself on the path of soul evolution, who knows the perfect way to compensate Karma and gain the glory of access to the Creator God? The answer that the Chosen One will receive: the Secret Societies occultly directed by the White Hierarchy of Chang Shambala: "in these societies or sects, the novice learns an "esoteric science" that allows him to understand the "hidden laws" of the Universe and a "yoga" with which he dominates and harmonizes the microcosmic organism". Naturally, when the Chosen One receives this answer, it is a sign that he is going through the worst moment of his strategic confusion; the enemy Strategy intends, then, to confuse him definitively by means of the mentioned "esoteric science", which in no way refers to the Hyperborean Spirit, and to destroy his Self, expression of the uncreated Spirit, by means of the practice of a synarchic yoga (see more details of this plan in the Fourth Volume).

If the Chosen One continues without noticing the deception, he will soon be incorporated into a Secret Society of the Universal Synarchy. As a Mason, Theosophist, Rosicrucian, etc., he will be informed that the White Hierarchy is composed of Masters of Wisdom, that is, of beings who were once human, like the Chosen One, but who are now immortal and possess great powers: the Masters of Wisdom, as well as other beings who never incarnated, are in full contact with the Creator God of the Universe, either directly, or through "intermediary Gods" or Solar Logos. And this answer completely satisfies the Chosen One, since he then "sees" clearly the path to follow: he must strive to conquer the necessary degrees that will allow him to relate to the Masters of Wisdom, so that They may show him the way to God or to a Higher Order where his knowledge of the Truth of the Spirit will be justly valued. And here is the second drama of the Chosen One: the more he strives to reach this goal, the more he finds to his despair that the Masters of Wisdom are also blind and deaf to his efforts and requests. But here it is already very evident that something strange is happening, something that has to do personally with the Chosen One who possesses the GNOSTIC PREDISPOSITION, because, when he should advance more according to the synarchic directives of the "esoteric science" and "yoga", the more things seem to get stuck in front of him: not only the Masters do not respond, but difficulties arise everywhere. Someone, perhaps, will piously explain to the Chosen One that these are "trials", experiences through which "every adept must pass in order to demonstrate his faith in the Masters", that sooner or later the Masters will call him to occupy a deserved place in the Hierarchy, but that, in the meantime, he must persevere in his service to the Synarchy: "He still possesses a too powerful Self which must be completely weakened," they will tell him. They will say to him, "That Self, dominant in itself, is the cause of his delay on the "probationary path," a source of selfish desires, an arrogant force in contrast to the humility of the Masters. There is no need to add more typical arguments to exemplify the enemy's tactics because the Chosen Ones who read this letter already know them amply. They are of various forms and contents, but all are aimed at convincing the Chosen One that he must destroy his Self and await the miraculous call of the Masters of Wisdom; ultimately, if the Chosen One has only dared to lurk about the Secret Societies of the Synarchy, it is sought to keep him in confusion and to prevent him from affirming and propagating his knowledge of the Truth of Spirit. The Chosen Ones may have taken some parallel path to that here typified, but the characteristic path is always the same.

At this point, then, the second drama of the Chosen One, the situation could not be more negative: the Creator God and his Masters of Wisdom seem determined to ignore definitively the Chosen One, whom they have tried to convince that the evil lies within him, in his egoic force; but that egoic force is undoubtedly the one that revealed to him the absolute knowledge of the Truth of the Spirit through his GNOSTIC PREDISPOSITION, and the one that put him on the way to seek a Higher, transcendent Order, in which his revelation would be justly valued. In that terrible moment, "abandoned" by the Creator God and his Ministers, considering the possibility of being the only one guilty of his own evils, surrounded without knowing it by the enemy Strategy that has closed all the doors, the Chosen One comes to the conclusion that the GNOSTIC PREDISPOSITION that distinguished him from the beginning of the

other mortals, brings, at the very least, "bad luck". But, on the contrary, he will be lucky, very lucky, if by that time the practices of the synarchic yoga have not made him schizophrenic or if the "esoteric science" has not turned him into a homosexual drug addict, a traitor, a man without honor, a slave of the Secret Societies of the Universal Synarchy. If the Chosen One has been so lucky, still has the will to get out of the enemy's encirclement, it is possible that he will finally discover the only path that a lost virya with GNOSTIC PREDISPOSITION can follow, that is, the one that leads to the Hyperborean Initiation.

When the Chosen One begins to doubt the goodness of the Creator God or to distrust the good intentions of the Masters of Wisdom, it is certain that his Self will be strengthened and the answers sought will emerge from the depths of himself. In truth, the solution was always within reach of the inner understanding, integrated in the innate knowledge of the truth of the Spirit: THE ETERNAL SPIRIT IS FOREIGN IN THIS WORLD AND EVERYTHING IN IT IS ESSENTIALLY OTHERWISE TO IT. THE "CREATOR GOD" OF THE UNIVERSE IS NOT ITS GOD BECAUSE THE SPIRIT COMES FROM A WORLD PREVIOUS TO THE ORIGIN OF THE UNIVERSE. THE SPIRIT IS UNCREATED IN THIS WORLD, TO WHICH IT OPPOSES AN ESSENTIAL HOSTILITY, BUT FROM WHICH IT CANNOT LEAVE DUE TO THE STRATEGIC CONFUSION CAUSED BY THE TREACHEROUS SIDDHAS, MAXIMUM CHIEFS OF THE MASTERS OF WISDOM. THE MAIN OBJECTIVE OF THE INCREATED SPIRIT IS THE RETURN TO THE ORIGIN; THE RETURN TO THE "OTHER WORLD", EXTERIOR TO THE TIME AND SPACE OF THE UNIVERSE, WHICH IS CALLED "ORIGINAL HIPERBOREA". AND TO ACHIEVE THIS OBJECTIVE THE SPIRIT NEEDS TO ACQUIRE "STRATEGIC ORIENTATION", TO DISCOVER THE STRATEGIC DIRECTION OF THE ORIGIN, A QUALITY THAT ONLY THE HYPERBOREAN INITIATION PROVIDES.

In synthesis, whatever may have been the characteristic trajectory by which the Chosen One reached such conclusions, the concrete thing is that then he already exhibits, unequivocally, the CHARACTER OF GNOSTIC PREDISPOSITION. And that trait is the one taken into consideration by the Order of Tyrodal Knights to detect, in principle, the Chosen Ones, whom it proposes to awaken in the Day of the Spirit and face with Honor the next End of History.

Thus, "the trait of the Chosen One" is a spiritual quality, an innate knowledge of the Truth of Spirit and the proof that this knowledge causes the indifference of The One and his earthly minions, the Masters of Wisdom of Chang Shambhala. The Traitor Siddhas, for their part, unleash irrational persecutions against anyone who attempts to unleash their Spirit. The GNOSTIC PREDISPOSITION presents the Chosen One as a born heresiarch in the eyes of the Creator God and the Masters of Wisdom, and as a potential enemy in the eyes of the hateful gaze of the Traitor Siddhas; therefore, the Chosen One who has the strength to survive, ignored by the former and hated and persecuted by the latter, is a hard virya among the hard ones, although he himself does not know it. But the Order of Tyrodal Knights does know it and only accepts as Chosen those who demonstrate to possess the innate knowledge of the Truth of the Spirit and the hardness of the Warrior Spirit. This single trait alone is enough and it is of no use to exhibit other supposed virtues if one lacks innate wisdom and spiritual hardness: neither the personal fortune nor the personal fortune of the most powerful is enough for the Chosen.

The Hyperborean Initiation is not for sale or for purchase: it is simply beyond the reach of those who do not possess the aforementioned trait. The Hyperborean Initiation is neither sold nor bought: it is simply beyond the reach of those who do not possess the aforementioned trait. And this warning is especially valid for many who pompously call themselves "Nazis" and believe that this title is an infallible passport to access the secrets of the Order: they should be informed that the trait of the Chosen One, among the lost viryas coming from the esoteric Nazism, is the same one possessed by the officers of the Black Order. For the Order of Tyrodal Knights "being a Nazi" has value only if the one who declares it is capable of exhibiting the wisdom and hardness of an officer of the Black Order. It is convenient to advance here a concept from article D, of this first volume, referring to the "Sacred Races" of the Demiurge, that is to say, the Races in which is manifested, in each Era, an "Aspect" or "Face" of the Demiurge: "TO A **SACRED RACE** ONE DOES NOT BELONG ONLY BY GENETIC INHERITANCE, BY "BIRTH", BUT ALSO BY FAVORING THE MANIFESTATION OF THE "SACRED RACE ASPECT" OF THE DEMIURGE. Thus, with
In relation to the present Sacred Race, that is to say, the "chosen race" of the Hebrews, there is the curious fact that a man can be a Jew by his heredity, by being born in fact in the bosom of a Hebrew family, or by his MENTAL CONSTITUTION: In fact, for the Hyperborean Wisdom, it is not only he who is born a Jew, but also he who, by his Judaic mental constitution, favors the manifestation of the "SACRED RACE ASPECT OF THE DEMIURGO".

Although the full meaning of this concept will become clearer during Part Two, as other complementary concepts are defined, it is evident that its main meaning is based on an "inner trait", that is, on the "Jewish mental constitution". This "inner trait" is the extreme opposite of the trait of the Chosen One. That is to say: the greater the "Jewish mental constitution, the lesser the GNOSTIC PREDISPOSITION. And since the GNOSTIC PREDISPOSITION depends in all cases on the "purity of blood", a concept that alludes to the capacity of the blood to conserve the Memory of the Origin, it is unquestionable that "the greater the Judaic mental constitution, the lesser the purity of blood". Now, it happens that the Hyperborean Initiation inevitably requires a condition of the Chosen One: his purity of blood. Many Chosen Ones tend to erroneously believe that "purity of blood" means "racial purity"; but, if this identity were true, it would result that every virya who accredits the EXTERNAL genetic traits of the Hyperborean lineages would be in conditions of access to initiation, a possibility that is clearly false. Here is the truth: TO REACH HYPERBOREA INITIATION, THE PURITY OF BLOOD IS ABSOLUTELY NECESSARY IN EVERY ELECT, FOR THE GNOSTIC PREDISPOSITION DEPENDS ON IT, BUT THE "JUDAIC MENTAL CONSTITUTION" IS ABSOLUTELY UNNECESSARY, FOR IT IMPEDES THE MANIFESTATION OF THE GNOSTIC PREDISPOSITION. Both
The traits are, therefore, incompatible, and no one who thinks like a Jew, even if he proclaims his "purity of blood" or "racial purity", can be a Hyperborean Initiate. The Chosen One, then, once awakened and on his way to the Origin, must strip himself of even the last note or nuance that may still exist in the conformation of his thought, of that "Jewish mental constitution" proper to the lost virya.

To understand why this requirement is of capital importance in the spiritual liberation project of the Chosen One, to the point that its non-fulfillment represents an insurmountable obstacle to reach initiation, we must refer to the Loyal Siddhas, the Lords of Agartha who grant the Hyperborean initiation through the Order of Tyrodal Knights and any other Order founded by Them; to understand this, the Chosen Ones must consider two concepts: one, about the spiritual Hyperborean character of the Loyal Siddhas, and the other, about Their participation in the Hyperborean Initiation Ceremony. Both concepts are very simple to explain.

Let's look at the first one. From Part One, the Chosen One already knows what a "normal" Hyperborean Spirit is. By means of the "model of the sphere", in fact, the "normal" Sphere Spirit, analogous to the Hyperborean Spirit before the enchainment, was defined as composed of "TWO FACES OR FACES: the outer surface, red, is the expression of the TERGUM HOSTIS or HOSTILE BACK; the inner surface, green, is the expression of the VULTUS SPIRITUS or SPIRITUAL FACE". The Tergum Hostis is the manifestation of the ESSENTIAL HOSTILITY that the normal Hyperborean Spirit presents toward ALL THE MATERIAL WORK OF THE DEMIURGH, that is, toward the living Universe, toward the Devic Hierarchies, toward the Archetypes and Aspects of the Demiurge, toward the cultures of the animal man, etc. "The Sphere-Spirit has presented itself in the material Universe CLOSED UP ON ITSELF, TURNED AROUND THE ABSOLUTE SELF AND SHOWING EVERYWHERE A HOSTILE BACK TO THE DEMIURGE". For
Well, the Chosen One must now notice that the Loyal Siddhas, who are at THIS MOMENT in Agartha, ARE NORMAL SPIRITS (figures 2 and 37), that is to say, beings who present an ESSENTIAL HOSTILITY "towards all the material work of the Demiurge" AND THIS HOSTILITY INCLUDES, OF COURSE, THE "CONSTITUTION".
MENTAL JUDAICA" OF THE LOST VIRYA.

But there should be no mistake in reflecting on this concept:

THE ESSENTIAL HOSTILITY THAT THE LOYAL SIDDHAS PRESENT TOWARDS THE "JUDAIC MENTAL CONSTITUTION" OF THE LOST VIRYA DOES NOT MEAN THAT THEY "DECIDE" TO ATTACK OR ASSAULT IN ANY WAY THE CHOSEN ONE WHO EVEN
IS INFLUENCED BY ENEMY STRATEGY. Let us remember what was said in Part One: "THE HOSTILE BACK IS NOT WISDOM IN ANY WAY, ON THE CONTRARY, IT IS ONLY ESSENTIAL HOSTILITY. This means that ESSENTIAL HOSTILITY IS NOT A DECEIT OF DECISION: IT IS PRODUCED IN ANY WAY IN FRONT OF THE WORK OF THE DEMIURGE OR THE "CONSTITUTION".
JUDAIC MENTAL". In other words, the "normal" Hyperborean Spirit, and a Loyal Siddha is one, always reacts with essential hostility to material entities, without any prior decision: it happens this way because the reaction is ESSENTIAL, while HOSTILITY is the FORM of that ESSENCE.

IT IS CLEAR THAT IF A CHOSEN ONE, NOT TOTALLY STRIPPED OF THE FEATURE OF THE "JUDAIC NENTAL CONSTITUTION", WERE TO BE CONFRONTED WITH A LOYAL SIDDHA, THIS WOULD IMPLY THAT ALL THE POWER OF HIS

ESSENTIAL HOSTILITY WOULD BE APPLIED TO THE MICROCOSM OF THE CHOSEN ONE.

WHAT WOULD HAPPEN THEN? THE ANSWER: THAT THE "ESSENTIALLY HOSTILE" MICROCOSMIC STRUCTURE COULD BE SERIOUSLY DAMAGED, IF NOT TOTALLY DESTROYED. In one case
If the Chosen One were a scholar of the Hyperborean Wisdom or a "nazi", it would be useless for him to invoke his character as a scholar of the Hyperborean Wisdom or as a "nazi": THE MERE "PRESENCE" OF A LOYAL SIDDHA CAUSES THE DESTRUCTION OF MATERIAL ENTITIES, THE DECOMPOSITION OF ARCHETYPAL FORMS; NO ARCHETYPAL FORM CAN RESIST THE DISSOLVING FORCE OF THE PRESENT INFINITE APPLIED AT ALL POINTS OF ITS STRUCTURE BY THE ESSENTIAL HOSTILITY OF THE SPIRIT. There are people,
for example, who claim to be "Nazis", but who think like vile Jews, and who would be immediately disintegrated if they were placed before a Loyal Siddha, or before the Führer, who at present has again become an absolutely spiritual being. In short, this and no other is the reason why the Loyal Siddhas keep away from the lost viryas and only manifest themselves to the Initiates: Their Presences can be fatal to one who is shaped by the enemy Strategy; that is why They, from Valhalla, from Agartha, seek to awaken the viryas by means of the Song of A-mort, the charismatic Song heard with pure blood; and therefore it is incumbent upon the lost viryas, upon those who are capable of exhibiting the trait of the Chosen Ones, to make the necessary effort to divest their thinking of the Judaic mental constitution, whose existence is highly repugnant to the Loyal Siddhas, and to link themselves charismatically with Them, listening to their Song, awakening to the Remembrance of the Origin, orienting themselves toward the Origin, and finally receiving the Hyperborean Initiation; WHEN THE LEGATEES HAVE THEIR PURE BLOOD, IN THE KAIROS OF THE HYPERBOREAN INITIATION, THEY WILL BE GUIDED BY A TIRODAL PONTIFEX TO THE LOYAL SIDDHAS; THEN THEIR APPROACH WILL NOT BE IN ANY DANGER TO THE CHOSEN ONE AND, ON THE CONTRARY, THE REALITY OF THEIR PURE BLOOD WILL BE CELEBRATED WITH GREAT JUBILATION BY THE LOYAL SIDDHAS OF AGARTHA.

And here we can consider the second outstanding concept.

Indeed, during the Initiation Ceremony, the Loyal Siddhas MUST INTERVENE: Their Presences are indispensable because They, and They alone, are able to shape in the astral body of the Chosen One the runic signs that will allow him to isolate his Ego from the soul subject and to orient himself towards the selbst. It can be affirmed that, in the right kairos, the Ceremony of Initiation takes place simultaneously in two worlds.
THE LOYAL SIDDHAS IS UNAVOIDABLE. Hence it is not possible for the Chosen One to arrive at such a transcendental moment without first divesting himself of all those forms of being that affect the essential hostility of the Loyal Siddhas.

It is finally understood, with the help of the two exposed concepts, "why this requirement, of stripping oneself of every last note or nuance that could still exist in the conformation of his thought of that "Judaic mental constitution" proper of the lost virya, is of capital importance in the project of liberation of the Chosen One, to the point that its non-fulfillment represents an insurmountable obstacle to reach the Hyperborean Initiation": the approach of a Chosen One to a Loyal Siddha, outside of the kairos, is

highly risky for the Chosen One; and if a Hyperborean Pontiff, by mistake, were to propitiate such an approach, he would not only endanger the Chosen One, but would risk being severely sanctioned by the Loyal Siddhas and could even cause the extinction of the Order. For all this it is easy to understand that the Order has to take extraordinary precautions before authorizing the Initiation Ceremony of a Chosen One.

Finally, it should be added that the trait of the "Judaic mental constitution" is culturally described by the "Psychological Ethics" of the pasu, while the trait of the Chosen One can only be fully understood by a Noological Ethics; this is what is done in this Second Part of the Foundations of the Hyperborean Wisdom: the Noological Ethics of the virya is exposed and opposed to the Psychological Ethics of the pasu. In the context of the Noological Ethics, the Absolute Honor of the Hyperborean Initiate is defined as "THE ACT OF HIS GRACIOUS LUCIFERIC WILL": using this concept it can be affirmed, with all rigor, that what separates a Chosen One from a Loyal Siddha is an ETHICAL DISTANCE. In other words, in order to approach a Loyal Siddha during the Kairos of the Hyperborean Initiation, every Chosen One must previously carry out an eticonological rearrangement: WITHOUT FULFILLING THIS REQUIREMENT, THE WAY OF BEING OF THE LOYAL SIDDHA WOULD BE ETHICALLY INCOMPREHENSIBLE TO THE CHOSEN ONE; AND IT IS NEEDLESS TO REPEAT THAT A LOYAL SIDDHA NOT ONLY CANNOT BE APPREHENDED BY THE CONCEPTS OF PSYCHOLOGICAL ETHICS, THAT IS, BY THE JEWISH MENTALITY, BUT THAT SUCH MENTALITY CAUSES HIS ESSENTIAL HOSTILITY.

The Chosen One, then, who in his turn experienced the silence of the Creator God and of the Masters of Wisdom, will now have to endure the most absolute silence on the part of those who truly try to rescue him from the hell in which he is sunk. But it will not be so for long if he strengthens his fundamental eticonological trait and divests himself of the Judaic eticopsychological trait with which he is culturally conditioned: there is a whole extraterrestrial Race and an original Couple awaiting the awakening and liberation of the Chosen One. And there is an Outer World, an Original Hyperborea, outside the material Universe, unimaginable to the non-initiate, which is the Homeland of the Hyperborean Spirit and to which the whole Race longs to return. The war against the powers of matter, do not forget, is waged for the liberation of the captive Spirits: THE WAR IS WON EACH TIME A SPIRIT IS FREED FROM ENCHAINMENT. IT IS, THEREFORE, AN ETICONOLOGICAL DUTY OF THE CHOSEN ONE TO AWAKEN AND LIBERATE HIS SPIRIT: FOR HIMSELF AND TO CONTRIBUTE TO THE FINAL VICTORY OF THE RACE.

VI - Clarification on the concepts of "esoteric Nazism" and "spiritual hardness" used in V.

It is worth warning, for those who have not read our work "The Secret History of the Thulegesellschaft", that in the Third Reich the Nazi party was one thing and the ϟϟ was quite another: the National Socialist Party of the German Workers, in fact, was an exoteric POLITICAL organization, while the SS (Sschutzstaffeln) is a MILITARY organization founded on an esoteric circle of the Thulegesellschaft known as the **Black Order.** This

This clarification is valid because THE HYPERBORNEAN WISDOM IS ONLY POSSESSED AND POSSESSED BY THE ϟϟ , while the Nazi party always arranged the information in such a way that it could be assimilated by the Germanic people, who had been culturally conditioned by the Catholic priests and rabbis since the Germanic invasions of the Roman Empire. The Chosen One should know that the fundamental elements of what has been wrongly called "esoteric Nazism" can only come from the ϟϟ , from its Hyperborean Wisdom, and thus understand why the title or the political formation of "Nazi" is not enough to claim the Hyperborean Initiation: it is necessary, in any case, to be a "Nazi" but as an officer of the Black Order ϟϟ . The Order of Tyrodal Knights also possesses the Hyperborean Wisdom and is a sister Order of the Black Order ϟϟ : if the Chosen One fulfills the requirements of innate wisdom and spiritual hardness, and sheds the "Judaic mental constitution", the Order will reveal to him the Hyperborean Wisdom that will allow him to liberate his eternal Spirit. Not all Hyperborean Initiates are, strictly speaking, "Nazis", for there have been Hyperborean Initiates in Agartha for thousands of years; but the Nazis who are Hyperborean Initiates, and every Chosen One should know this as well, ARE CONFIRMED IN THEIR HONOR AND LOYALTY BY THE FÜHRER HIMSELF, who for
it, for example, had reserved his personal seat in the Initiatic Castle of Werwelsburg; AND THAT CONFIRMATION, TODAY MORE THAN EVER, IN THE DAY OF THE SPIRIT, IN THE DAY OF THE FÜHRER, WILL BE RECEIVED BY THE TRUE NAZIS ϟϟ , BY THE TIRODAL KNIGHTS WHO HONORALLY FACE THE NEXT END OF HISTORY.

With regard to the concept of "spiritual hardness", which has been described as an indispensable possession to complete the trait of the Chosen One, its meaning should be clarified, although it is quite obvious: this concept DOES NOT, of course, IMPLY that the Spirit is "hard" in itself, that "hardness" is a property of the Spirit; the spiritual hardness required is that which the Spirit produces IN the Chosen One during its characteristic trajectory: the Self, expression of the eternal Spirit, is hardening the microcosm as it awakens from the Great Delusion of the One and strategically orients itself toward the Origin. Finally, the Chosen One who seeks the Hyperborean Wisdom is, for the Order of Tyrodal Knights, "a hard virya among the hard ones"; and his "hardness" is clearly "spiritual", of spiritual origin.

VII - Final comment and greeting.

In Part One we have studied the pasu, and the requested virya, from a strictly microcosmic point of view, basing ourselves fundamentally on the knowledge of its psychic structure; this allowed us to arrive at important conclusions. But the pasu is a potential microcosm that subsists within the macrocosm, integrated in the superstructures of the cultural communities. The "luciferic graceful attitude" that we are going to propose for its awakening supposes to offer a concrete answer to the capital question of Ethics: what should I do, that is, what should I do in front of the cultural fact in which I am inserted, to free myself from its bonds and awaken as a virya? To this crucial question, the Hyperborean Wisdom, in fact, offers a noological solution, it tells us exactly what to do. This is what we will try to show in Part Two. However, and this is already evident, the ethical question raises from the outset the relationship between the internal and the external, between the psychic structure and the external world,

BETWEEN PASU AND THE CULTURAL FACT We must know this relationship in greater depth, acquire clear concepts about "culture", "cultural fact", "History", etc., and, especially, establish with precision the analogical correspondences that the macrocosm keeps with the structures of the microcosm studied in the First Part. The section "The lost virya and the cultural fact", contained in the present volume, whose reading and study is essential to understand the subsequent development of the work, will be dedicated to clarify such concepts, and others.

To conclude this Second Letter we invite the Chosen Ones to reflect on an occult law that has much to do with the trait described in V. We refer to the "fatal and inflexible Law of Deception", which in the subsection "The Resignation of Wotan" is elementally defined as follows: "NO ONE WHO IS INCARNATED IS BORN CONSCIOUSLY KNOWING THE TRUTH, NO ONE IS BORN ENLIGHTENED, NEITHER WOTAN NOR THE FÜHRER NOR ANY OTHER VIRYA; ON THE CONTRARY, EVERY VIRYA, WOTAN, THE FÜHRER OR ANY OTHER VIRYA, AT SOME POINT IN HIS LIFE HAS BEEN DECEIVED BY THE DEMIURGE; AND THIS LAW IS INEVITABLE BECAUSE GNOSIS DOES NOT COME FROM A MERE HEREDITY OR FROM A SPONTANEOUS ENLIGHTENMENT, BUT IS THE PRODUCT OF THE WILL TO AWAKEN AND BE WHAT THE SPIRIT IS; THAT IS TO SAY: GNOSIS COMES FROM THE STRUGGLE BETWEEN THE ETERNAL SPIRIT, MANIFESTED IN THE VIRYA AS THE LOST SELF, AND THE ETERNAL SPIRIT, MANIFESTED IN THE VIRYA AS THE LOST SELF, AND THE ETERNAL SPIRIT, MANIFESTED IN THE VIRYA AS THE LOST SELF.
THE SOUL, THAT EXTENSION OF THE DEMIURGE". Naturally, the Chosen One must break the Law of Deception by means of a luciferic graceful attitude; moreover, from now on he has, to achieve this, a formidable weapon at his disposal: the Hyperborean Wisdom.

On the Day of the Spirit, and in the Name of the Loyal Siddhas of Agartha, and of the Order of Tyrodal Knights of the Argentine Republic, may the Chosen receive the greeting of

Nimrod from Rosario
February 1986

Postscript: I want to remind the Elected Ones that the material that integrates the Second Part, the thirteen volumes, as well as all other information coming from the Order outside of what is published in the First Part, must be qualified as STRICTLY CONFIDENTIAL AND SECRET, that is to say, a PERSONAL DISCLOSURE, of whose reserve one will have to respond PERSONALLY before the Order. It is not necessary to repeat the reasons for this requirement: they are clearly stated in Part V of the First Letter to the Elected (August 1985).

Nimrod from Rosario

March 1986

THE LOST VIRYA AND THE CULTURAL FACT

A - The "culture", objective of the pasu society.

The macrocosmic objective of finality demands that the pasu be a "postor of meaning", that he return to the entity, through the expression of the sign, the rationalized meaning of the design, that is to say, that he "put in the entity" a sign that represents the conceptual symbol. With the analogy of fig. 21 we can say that, the symbol **I** must be expressed with a "sign **I"**, assigned to the real entity whose schema is xx. But this is not enough to fulfill the macrocosmic objective: it is also necessary that the sign **I** be conserved outside, in the real entity, in the "cultural object" that its meaning produces beyond the vital limits of the pasu. To achieve this, the Demiurge has determined that the pasu is a social animal. And that is why the pasu society differs from any other animal society (except perhaps the beekeeping society, but such insects fulfill a different function, linked to the Planetary Mystery of the Hebrew Race): the pasu community is a society essentially constituted to conserve the meaning placed in the entities, that is to say, it is a CULTURAL SOCIETY.

The pasu puts the meaning in the entity and, even when death prevents him from expressing it perpetually, the meaning is prolonged if other pasu associate to sustain it as a common meaning: the entity thus marked, with a collectively agreed sign, becomes a CULTURAL OBJECT. Naturally, if what has been placed on the entity is a sign such as **I**, which represents a symbol **I** that is a replica of a concept xx, it follows that what the community agrees on first is the conceptual knowledge of the entity; but, once the entity has been signed by the expression of the concept and such meaning has been recognized by the members of the society, nothing prevents each one from individually accessing the design and deepening its understanding.

What RELIGATES, then, to the pasu society as such, is the sense placed in the entities, a sense that is to a certain extent shared by all. And it is this union of the Pashu among themselves THROUGH THE ONTICO SENSE that constitutes the external form of CULTURE. But it is worth examining this definition with greater precision.

The cultural phenomenon, in fact, can be observed from two very different perspectives. From an EXTERNAL point of view, culture is a DYNAMIC AND COLLECTIVE phenomenon; from an INTERNAL point of view, culture is STATIC AND INDIVIDUAL.

The "external culture" arises as an effect of the macrocosmic goal of finality.

The "internal culture" or "cultural model" is a consequence of the microcosmic goal of finality.

In either case, a "culture" is made up of two basic elements: "the pasu," the provider of meaning, the creator of cultural objects, and "the objects" of the "culture".

cultural". In the first case, the "external culture" is formed by a "community society" and a common "universe of cultural objects", integrated in a SUPERSTRUCTURE. In the second case, the "internal culture" is formed by the "cultural subject of the pasú" and a "universe of cultural objects", which constitute the "cultural model", that is, a system of cultural premises; both elements, cultural subject and cultural model, are integrated in the internal cultural STRUCTURE of each pasú. Before going deeper into the concepts of external and internal culture, it is convenient to clarify what should be understood by "external" and "internal" cultural objects.

B - External and internal cultural objects.

We have seen that the entities marked by the expression "postora of meaning" of the pasu are transformed into cultural objects, that is to say, into external projects of concepts. Of course, external cultural objects do not require a concrete materiality but a field of representation, that is, a curtain capable of receiving the projection; in the world, there are cultural objects whose project is based on corporeal entities, such as a screw or a tree, and others whose project is an external incorporeal form, such as the "S" that the pigeon made with its flight or any similar constellation; with respect to these latter incorporeal projects it is worth adding that among them are the "qualities" of certain entities, such as color or heat, and the "relations" between entities, such as distance or height: qualities, properties, relations, etc., are indeed external cultural objects since their entity is perceived through the sensory sphere, that is to say, they are introjected, a posteriori of the meaningful projection. With these clarifications we can consider that, FOR A DETERMINED SOCIETY, only those entities that are EXTERNALLY RECOGNIZED can be cultural objects; this excludes all unknown entities or those that, even having been known, are not recognized as such. The museums of prehistoric cultures, for example, abound in objects that mean nothing to us, although we believe that they were cultural for such cultures: such an object is certainly not cultural FOR US, it does not differ in cultural value from any other unknown entity, because we cannot recognize it, it does not fit in our cultural model, we cannot even guess its meaning, that is, the meaning that once its designers gave it and that today no one holds externally. And let no one be fooled into supposing that the paradoxical fact of having "recognized the object as an unknown entity" gives it some cultural meaning, since if the object really means nothing to us, we will never be able to affirm with certainty that it belonged to the disappeared culture, not even when we have found it in a tomb together with other objects such as a mummy, which we do recognize: if the object is unknown, and there is no member of that culture to express and communicate the meaning to us, we can only cherish the belief that it is cultural; but this belief does not imply any kind of

recognition but a mere taxological classification: the incorporation of the concrete object into the species of known entities.

In short, for A given culture, "external cultural objects" consist of concept projects, whose meaning has been translated by the cultural subject, codified as cultural premises of a habitual language, and expressed outside as signs that give meaning to the world.

But cultural objects can also be "internal", from the moment that the "sense" placed in them, that which gives them real entity, comes from the cultural, internal structure of the pasu. We see, for example, "the red house on the hill" and we understand that being red and being on the hill are concrete physical properties of the exterior house; but not because it possesses such properties, and many other similar ones with which we can describe it, the "red house on the hill" is "house": the outer house is only "house" because it corresponds to a "house-concept" rooted in the interior of the psychic structure of the pasu, i.e., in a schema-Relation of the cultural structure. And there is no doubt that the concept-house-interior, as any other concept of ontic reference, is a priori of the house-cultural-object-exterior since the sense of the latter comes from the former: we could not inhabit the red house if we did not know BEFOREhand what a house is. However, this apriority of the interior objects over the external ones, grants the former ontological preeminence over the latter: if the existence of the external cultural objects DEPENDS on the conceptual project of the interior cultural objects, then the latter maintain an existence of superior degree.

In short, "cultural objects" can be "internal" or "external". The "internal cultural objects" are part of the cultural structure and constitute a first degree in the reality of the object. The "external cultural objects" are embodied and materialized projects of the former and represent a second degree in the reality of the object: they are recognized in the world as a reflection of the internal objects: naturally, if such dependence is not noticed, the gnoseological error can be made of attributing the cultural qualities directly to the physical body or entity on which the project has been carried out.

C - External and internal culture.

In "A" we defined external culture as a "dynamic and collective phenomenon" and internal culture as a "static and individual phenomenon". Let us begin by clarifying that the terms "dynamic" and "static" must be given a structural meaning. That is: External culture is "dynamic" because its superstructure GROWS FROM OUTSIDE, independently of any observing individual; this is because the "collective" character of external culture CAUSES A CONTINUOUS EXTERNAL SUPPLY OF NEW MEANING, a constant creation of new cultural objects or the improvement of existing ones.

On the contrary, internal culture is a cultural model or system of premises whose structure GROWS FROM WITHIN, by the exclusive work of the soul subject; in this sense it can be affirmed that internal culture is a "static" phenomenon: because it consists of a sector of the cultural structure, which is "memory of concepts", that is, "memory of internal cultural objects", objects that subsist rigidly structured and do not change for any reason except the will of the subject.

It is evident that, from the structural point of view, the internal culture is a structure of a lesser degree than the structure of an external culture, which is nourished by a community of expressive subjects. This structural superiority makes its observation and description difficult and forces us to consider that part that touches us more closely, that aspect of the external culture that involves us in its fabric and even determines us "from the outside". However, since a structure is not composed of parts but of members integrated into a whole, we must act with extreme caution when abstracting a fraction of the external culture, that is to say, we must never forget that the fragment observed is a structure arbitrarily abstracted from the structural totality of the external culture and indissolubly chained to it.

In order to specify the form that this "external structural fraction", which we will finally call "cultural fact", must take, we must refer to space and time.

The "space" covered by an external culture is undoubtedly enormous: every place containing an external cultural object is part of such a space, from the place occupied by the most distant galaxy to that in which subatomic particles move, passing through all the cultural objects common to society. In truth, the scope of external culture is incredibly extensive; and this is due to the effect of the "meaning-postor" attitude that characterizes the pasu or the lost virya; the scope of this assigning effect will be better understood if we define "external cultural space" as any place in which it is possible to do any of the following three things: a) discover a designated entity, b) project a sign, c) recognize an object. The real space that fulfills any of these requirements constitutes the "universe" of external cultural objects.

Given the great magnitude of the universe of external cultural objects, the total scope of external culture, it should not be easy, at first sight, to delimit the cultural space that is most important for us. That is to say, the structural fraction of the external culture, which we are trying to define, does not seem to be possible using ONLY a spatial pattern. This can be done, however, by considering also the action of time on the external culture.

The time in which the world of finite entities remains and subsists is, of course, "transcendent time". However, the time of the universe of external cultural objects is a "temporal-cultural" species called "historical time". That is to say: external culture is not a static structure, which remains fixed in time, but a living being that grows and develops, that evolves and possesses a History, a "time of facts". What is History, how does it differ from transcendent time? Answer: History is the CONTINUOUS projection of external culture ON transcendent time.

Let us remember that the destiny of the pasu is to be a postor of meaning in the world and that this macrocosmic objective is fulfilled by means of meaningful expression, WHICH IS CORRELATIVE WITH THE CONTINUOUS MEANING that is the foundation of rational thought. Transcendent time is an ontic time, in which entities happen and last to which, precisely, the meaningful expression has granted a cultural meaning. It is thus that transcendent time runs parallel to the continuous signification of the cultural structure, which is transposed in the meaningful expression, so that it is inevitably invested with cultural meaning. Of transcendent time, then, not even an instant can be conceived that is insignificant because its concept is permanently significant in the context of the external culture, which is a reflection of the internal culture. And the significant and continuous development of the external culture, which takes place in transcendent time and which covers it with cultural meaning, is History itself. In other words: transcendent time, taken as an external entity, is converted by the collective projection of external culture into a cultural object; History is, then, transcendent time culturally transfigured.

But History thus defined, as a temporal-cultural continuum, is manifestly analogous to the continuous signification that is the foundation of rational thought. Let us recall that, when a relief stands out on the horizon of continuous signification, it constitutes the significant foundation of rational thought, that is, a symbol as **I** (fig. 21); in the continuous passing of the History of a society, during the development of its external culture, what event is equivalent to "a relief" on the horizon of continuous signification? Answer: when an event stands out clearly in the continuous course of History, it is said that it constitutes a "HISTORICAL FACT". The historical fact, in the structure of the external culture, is analogous to the manifestation of a relief **I** (figure. 21) in the cultural structure. This analogy, of course, can be deepened and this is what will be done in the next article; but it will allow, now, to draw an important conclusion.

For example, being that a relief such as **I** is a symbol formed by the manifestation of one or more "archetypal symbols", should we infer from this that, similarly, the historical fact is the manifestation of a psychoid Archetype? Answer: indeed, EVERY HISTORICAL FACT IS THE MANIFESPATION OF A PSYCHOTYPICAL ARCHETYPE, OR MYTH, IN A DETERMINED CULTURAL SPACE.

It seems that we are thus approaching the fraction of external culture that we were looking for in order to understand its influence on an individual observer: the historical fact would clearly be "that aspect of external culture that involves us in its fabric and even determines us from the outside". However, this conclusion is not entirely correct, since the real determination that external culture is capable of exerting on us is only effective in the present time, and every historical fact is invariably an event that has occurred, the news of something that happened in another time and of which the memory is preserved. To solve this problem there is no other way than to stick to the historical present, but what is a historical fact considered in its present moment? Answer: a CULTURAL FACT. Or, in other words, A HISTORICAL FACT IS A PAST CULTURAL FACT.

The "cultural fact" is, then, "that fraction of the external culture that involves us in its plot" and which we must study in order to understand the structural foundation of the external culture which, as we know, is of a higher degree than that of the internal culture or cultural model. And the cultural fact, as a historical fact, is, as we have recently seen, "the manifestation of a psychoid Archetype or Myth in a given cultural space".

Summarizing, we have proved that between the external culture and the internal culture there is a strict structural correspondence, in such a way that the concepts or assertions of the internal cultural structure are reflected in cultural objects of the external culture; and that the continuous meaning of the internal cultural structure is correlative with the continuous temporal meaning of the historical becoming of the external culture. We also saw that the manifestation of a symbol **I**, which replicates a concept **xx**, is analogous to the manifestation of a psychoid Archetype during a cultural event.

It would now be up to us to go deeper into the concept of "cultural fact" and to study the structural relations, "between cultural objects and men", to which the manifestation of the psychoid archetype gives rise. However, we must leave this purpose pending for the moment in order to examine in detail the analogical correspondences between microcosm and macrocosm. It is necessary to take this preliminary step, and to understand better what "History" and "historical fact" are, before undertaking the study of that structural moment of History which is the "cultural fact".

D - Analogical correspondences between microcosm and macrocosm.

Based on concepts already explained in Part One, we will highlight some correspondences between the microcosm and the macrocosm that will allow us to understand the function of the Psychoid Archetypes.

First of all, let us remember that the microcosm is a reflection of the macrocosm, its INVERTED IMAGE. In it the archetypal memory or brain contains an inverted copy of all the universal Archetypes of the macrocosm. That is to say: the archetypal memory is analogous to the archetypal plane of the macrocosm. The soul subject, reason, by manifesting itself and operating in the structure of the archetypal memory, builds the cultural structure and, from it, as a cultural subject, then develops the scheme of itself or sphere of consciousness. The final product of these constructions is equivalent to a structural stacking, as can be seen in fig. 24: first appears the given, the inherited, the archetypal memory, the foundation of the whole psychic structure; then, on it, the cultural structure settles; and, "beyond the thought system xx", the sphere of consciousness extends, which, being interpenetrated with the affective and rational spheres, is divided into two layers called the "sphere of shadow" and the "sphere of light".

The conscious subject, the highest expression of the soul subject, capable of apprehending ideas with image, manifests itself exclusively in the sphere of light, an act which constitutes "consciousness" proper: mental acts occurring in any other structure outside the sphere of light are UNCONSCIOUS; hence the shadow sphere is equated with the PERSONAL COLLECTIVE UNCONSCIOUSNESS of C. G. Jung's Analytical Psychology.

We will now study the main analogies between the spheres of the microcosm and the corresponding spheres of the macrocosm. In order for such relations to become evident, it is necessary to begin by considering the following principle: THE HIGHEST SPHERE OF PASU, THAT IS, THE SPHERE OF CONSCIOUSNESS, CORRESPONDS TO THE LOWEST SPHERE IN THE ORDER OF THE DEMIURGO, THAT IS, TO THE SPHERE OF THE DEMIURGO.
MATERIAL. Of course, by "material sphere" we must understand what in Fig. 27 has been called "material plane", that is, "reality", "the external world" that surrounds the sensory sphere of the pasu.

If we pay attention to this principle and observe that the temporal manifestation of the Demiurge in the macrocosm is analogous to the manifestation of the monad, as an animic subject, in the microcosm, we will see that both analogies are found at the extremes of a respective series of chained structures. As one such series of structures, the microcosmic, has already been explained in detail in Part One, we have only to establish the analogical correspondences with an equivalent series of macrocosmic structures. This is what is shown in Fig. 38.

There the psychic structure of the microcosm (arrow 5) is composed, as we saw in Part One, of the archetypal memory or cellular structure of the brain (arrow 6), the cultural structure (arrow 8) and the sphere of consciousness (arrow 9). Two intermediate formal levels have also been added to achieve greater clarity in the macrocosmic comparison: between the archetypal memory (arrow 6) and the cultural structure (arrow 8).

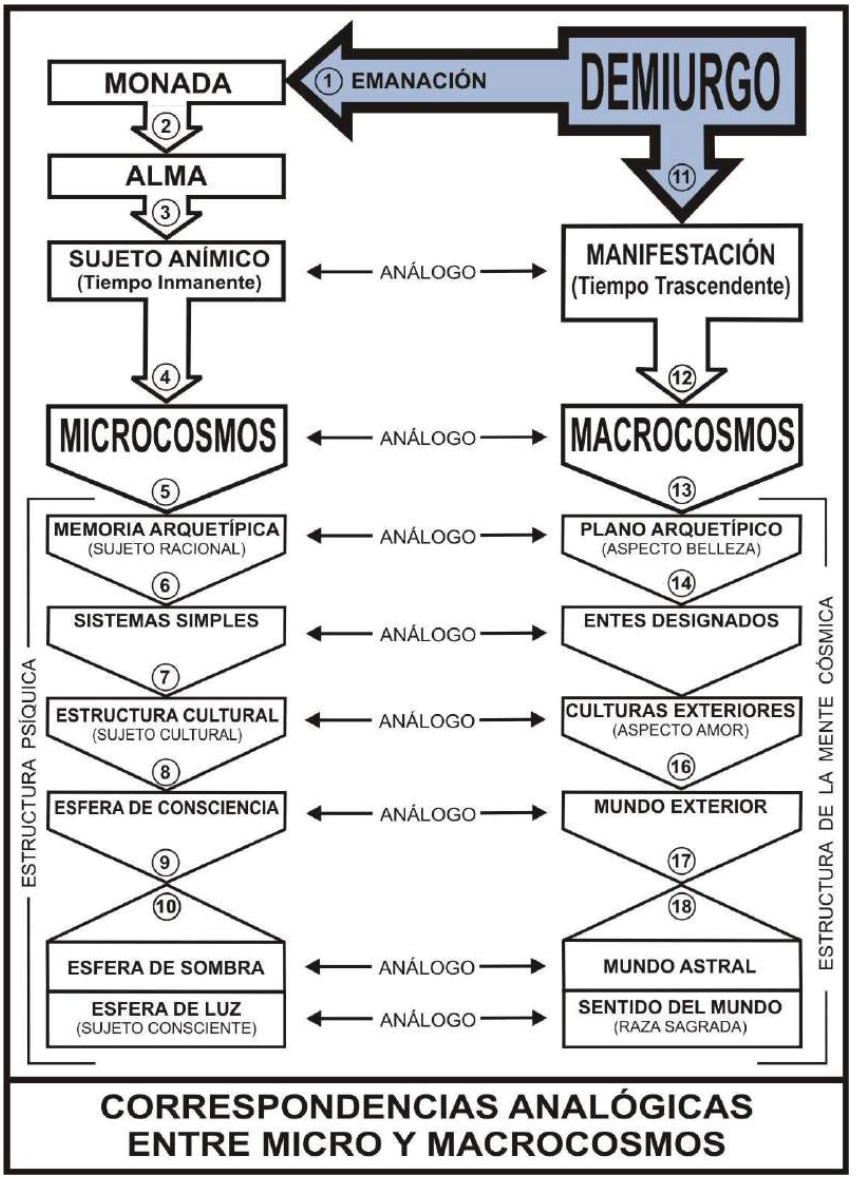

FIGURE 38

an enclosure (arrow 7) has been placed to represent the "simple systems" or substructures that make up the cultural structure; an enclosure (arrow 10) has also been drawn to indicate the double composition of the sphere of consciousness into a sphere of shadow and a sphere of light.

The macrocosm (arrow 13), on the other hand, presents a series of structures of the cosmic mind that correspond analogically to the structures of the microcosmic psyche. Thus, the "archetypal plane" (arrow 14) is equivalent to the "archetypal memory" (arrow 6), a relationship already set forth in Part One; the "outer cultures" or "superstructures" (arrow 16) are analogous to the "cultural structure" (arrow 8), a relationship likewise already advanced; and the "outer world," the "human reality" (arrow 17), corresponds to the "sphere of consciousness" (arrow 9) according to the principle from which we started: "the highest sphere of the pasu, i.e., the sphere of consciousness, corresponds to the lowest sphere in the order of the Demiurge, that is, to the material sphere." But the "sphere of consciousness" (arrow 9) is integrated with the sphere of shadow and the sphere of light (arrow 10) while the "external world" (arrow 17), similarly, consists of the "astral world" and the "world of sense" (in a space of signification) arrow 18: the "shadow sphere" of the microcosm, which is unconscious, bears analogy with the "astral world" of the macrocosm, which is a kind of demiurgic unconscious; and the "light sphere" of the microcosm, which is conscious, corresponds to the "Sense of the World" which the Demiurge perceives through the effect of human cultural action and which constitutes a kind of demiurgic consciousness of the macrocosm. On this last analogical correspondence, which is of the greatest importance for understanding the Conduct of the Demiurge, we shall return later.

The "designated entities" of the macrocosm (arrow 15), of course, correspond to the "simple systems" of the cultural structure (arrow 7) since these are "schemes of those", as explained in Part One.

In fig. 38, likewise, two processes of the Demiurge can be seen: on the one hand he MANIFESTS himself in the macrocosm (arrow 11) as a flowing and successive essence, as a Great Breath or Time (transcendent) arrow 12; on the other hand he EMANATES the human "monad" (arrow 1), which in turn unfolds on the material plane as "transmigrating soul" (arrow 3) and "soul-subject" of the microcosm (arrow 4): the "Manifestation" (12) of the Demiurge, the Great Breath or transcendent time, is analogous, as we see, to the animic subject (4), which, if it attains ontic autonomy, will consist essentially of immanent time.

Now, if we remember that "the soul can only manifest IN an adequate structure or vehicle" and that "without structure there is no possible soul manifestation", and we admit hermetically that both microcosm and macrocosm are ANALOGOUS STRUCTURES, we will be in a position to establish other important correspondences. The animic subject of the microcosm (4), in fact, manifests itself as a "rational subject" in the archetypal memory (arrow 6), as a "cultural subject" in the

cultural structure (arrow 8), and as a "conscious subject" is the sphere of light (arrow 10), as is the Manifestation (12) of the Demiurge in the macrocosm. Such a Manifestation is analogous to the soul, an "anima mundi", and expresses itself in the structures of the cosmic mind in the form of Aspects, Phases or Faces of the Demiurge: On the archetypal plane (arrow 14) with the Aspect "Beauty" or "Active Intelligence"; in the superstructures of the "outer cultures" (arrow 16) with the Aspect "Love" or "Wisdom"; and in the outer World, in the spaces of signification, with the Aspect "Will" or "Power" INCARNATED IN A "SACRED RACE". Thus, the rational subject (6) corresponds analogically to the Beauty Aspect (14), the cultural subject (8) to the Love Aspect (16), and the conscious subject (10) TO THE COLLECTIVE CONSCIOUSNESS OF A "SACRED RACE" (18).

It should be clarified that there is not always a "sacred race" in the considered space of signification: in that case the Demiurge perceives the Meaning of the World directly from the superstructures of the external cultures (16) with the Love-Wisdom Aspect, but without intervening in the destiny of such cultures to enthrone His Power individually or collectively.

But what is a "sacred race"? Answer: a collective unfolding of the Demiurge by which He manifests Himself in the external world (to the pasu) to collect the meaning placed in the entities, that is to say, to apprehend the superstructured cultural objects and to reign with the Power of His Will within the cultural communities. In other articles, in studying the "O" Strategy of the Loyal Siddhas, it will be shown that, after the spiritual enchainment, the "sacred races" have been supported by the White Hierarchy of the Traitor Siddhas to constitute the nucleus of Power of the Universal Synarchies: in order that any virya may verify this affirmation, it will suffice for now to say that, at the present historical moment, and in the space of significance of Western culture, the "sacred race" through which the Demiurge manifests himself is the so-called HEBREW OR JEWISH.

Leaving for later the metaphysical explanation of the concept of "sacred race", we will conclude the study of analogical correspondences by summarizing and expanding on what we have already seen in the following comments:

First: The microcosm (5), minor mundus, is analogous, a reflection, of the maior mundus or macrocosm (13).

Second: The microcosm (5) is a structure in which a "soul subject" (4) is manifested and vitalized, that is to say, it is an organism in which the soul (3) fulfills the essential function of granting vital existence: the soul animates the microcosm during "a life", that is to say, during a period; or vital phase in which the germ potency of the human Archetype is actualized and developed; when the organic dissolution called "death" occurs, at the end of the vital phase, the soul withdraws in the direction of the monad (2), of which it is its extension, to await another phase of manifestation in a new

Microcosm. The vital phase is thus measured by a mortal phase, and both constitute a MICROCOSMIC EVOLUTIONARY CYCLE (OF THE KALACHAKRA KEY) in which the following are
completes the process of the family Archetype, that is to say, of the hereditary, genetic Plan, which replicates the Manu Archetype.

The macrocosm (13) is a structure in which the Demiurge Manifests, vitalizing it as "anima mundi": the Manifestation (12) lasts a vital phase or "manvantara" in which the Power that is in germ in the cosmic Plan is actualized and developed; when the organic dissolution of the macrocosm occurs, called "Pralaya", the Manifestation withdraws towards the Demiurge, of which it is its extension, to await another phase of manifestation in a new macrocosm. The manvantara is thus succeeded by a Pralaya, and both constitute a MACROCOSMIC EVOLUTIONARY CYCLE in which the process of the Archetype One or Plan of the Universe is completed, reaching the entelechy and returning all that exists to the initial nothingness which is equal to the final nothingness.

Third: The archetypal memory of the microcosm (6) is analogous to the archetypal plane of the macrocosm (14): its "inverted copy".

Fourth: The animic subject (4) manifests itself in the archetypal memory (6) as a rational subject, actualizing the inverted Archetypes to conform the schemes of external entities with Principles and Relations, that is, to construct simple systems (7).

Similarly, the Manifestation (12) expresses itself on the archetypal plane (14) as the Beauty Aspect or active Intelligence of the Demiurge, actualizing the universal Archetypes to conform the external entities and designating, then, a particular term, destined to the discovery of the pasu.

Fifth: The simple systems (7) of the cultural structure of the microcosm are analogous to the designated entities (15) existing in the superstructures of the external cultures, in the macrocosm.

Sixth: The cultural structure (8) of the microcosm is analogous to the superstructure of an external culture (16), in the macrocosm.

Seventh: The soul-subject (4) manifests in the cultural structure (8) as a cultural subject, experiencing the systems as "rational representations"; a rational representation is a concept-set of the schema of the Relationship noted in the context of a horizontal plane of signification. Similarly, the Manifestation (12) expresses itself in external cultures as the Love or Wisdom Aspect of the Demiurge, experiencing the superstructures through the psychoid Archetypes that sustain them: the force that binds the external cultural objects is the love of the pasu, energy brought by the whole socio-cultural community from the universal collective unconscious or astral world (18) and that "feeds" the psychoid "astral" Archetype. The Demiurge, with his Love-Wisdom Aspect, can experience an external culture (16) as a "superconcept", that is, he can notice it in the context of a superlanguage in a horizontal space of signification.

Eighth: The sphere of consciousness of the microcosm (9) is analogous to the external world (17), to the reality that the pasu perceives of the macrocosm that contains it: this is the fundamental principle, the "lower end", of the analogical, hermetic correspondence between microcosm and macrocosm.

Ninth: The sphere of consciousness or self-scheme of the microcosm is composed of a sphere of shadow and a sphere of light.

The external world (17), or the Demiurge's scheme of Self, is composed of the astral world and the space of signification in which he perceives the Meaning of the World, meaning placed by human communities in external cultures.

Tenth: The shadow sphere (10), or "personal collective unconscious", is analogous to the astral world (18) or "universal (planetary) collective unconscious".

In order to understand the macrocosmic scope of this analogy, we must first delve into the concept of the "sphere of shadow" defined in Part One. Let us recall, first of all, this definition: "Analogically, it is convenient to consider the sphere of consciousness as being formed by TWO concentric and consecutive SPHERES, similar to the layers of an onion. The first is the one that goes from the horizontal plane (sττ), figure. 21, to the threshold of consciousness Ψ, i.e., THE REGION TO WHICH WE RECENTLY ATTRIBUTE TRIPLE COMPENETITION; to this region is the
is called the SPHERE OF SHADOW. The second is the one that extends from the threshold of consciousness Ψ to the outer surface of the sphere of consciousness, which we call "SPHERE OF LIGHT". What does the "triple interpenetration" mentioned in the definition refer to? Answer: that "the sphere of consciousness and the affective and rational spheres are IN COMPENETRATION WITH EACH OTHER beyond any plane of signification". That is why in figs. 21, 24 and 25 the shadow sphere is represented as an analogical space situated "beyond" the horizontal plane of signification intersecting the system **xx** noted. However, this analogical space is not strictly equivalent to the actual shadow sphere but has been defined as such, didactically to explain the process of emerging symbols such as "**I**". But that the shadow sphere is something more than such an "analogical space" can be verified in Fig. 22, where it is observed that the triple interpenetration of the sphere of consciousness (2), rational (3) and affective (4), gives rise to a larger space, which extends below the depth of the system **xx** whose energetic level has been represented geometrically with a dotted line.

We will now ask ourselves what is there in such a sector, under system **xx**, that has motivated its elimination in the explanation of the emergent symbols? Answer: the cultural structure; that is, those systems of the cultural structure that have not been noticed by the cultural subject and, therefore, that are not found at the level of habitual language, on the plane of signification (sττ). This completes what was said in the first part: "The cultural structure, which is formed by the action of reason, takes place in the affective and rational spheres as a SUBSTRATE of these, that is, its place is at the bottom, in the depths, at the base: NEAR THE ARCHETYPICAL MEMORY, OF THE BRAIN, which

is the one that supports the affective and rational spheres". As we shall now see, this "deep region" occupied by the cultural structure, except for the concept **xx** and its significant context, entails some difference with the rest of the real shadow sphere.

The nature of this difference will become evident if we recall that in system **xx** the cultural subject has thought it driven by the "instinctive will" while in the "deep region", sector (6) of fig. 32, only the "instinctive will" predominates, i.e., the rational subject. Being the real shadow sphere the "region of the unconscious" of the psychic structure, the pointed difference of subject, and of volitional energy, confronts us with the curious fact that, for the psychic subject, there are TWO NOTABLE DEGREES OF UNCONSCIOUSNESS, according to whether the psychic phenomenon occurs in the "deep region" of sector (6), under system **xx**, or in the "superficial region" denominated "shadow sphere" in figs. 21, 24 and 25 and formed by the sectors (5), (7) and (8) of the figure. Thus, there is a "superficial" or "slight" unconsciousness, of a lesser degree, proper to the cultural subject and to every subject acting in the region that goes from the horizontal plane of signification to the threshold of consciousness, and a "deep unconsciousness", of a greater degree, proper to the rational subject and to every subject acting below the plane of signification, in the direction of the archetypal memory (see figure. 24). So far the last question is answered: the region of the deep unconscious was not considered in the explanations of Part One because these only dealt with psychic phenomena, such as the emergence of **I**, which were referred to itself, that is, to the threshold of consciousness, a region ABOVE the horizontal plane of signification that is characteristic, as we have seen, of the subject's mild unconsciousness.

In synthesis, we must consider that the real shadow sphere is composed of two notable regions: the "superficial shadow sphere", region of the mild unconscious, which we studied in Part One, and the "deep shadow sphere", region of the deep unconscious of the subject and sphere of the archetypal memory, that is to say, of the personal collective unconscious.

The superficial shadow sphere is the product, as defined in Part One, ONLY of the triple interpenetration of the spheres of consciousness, affective and rational; its composition is shown in Fig. 32, in sectors (5), (7) and (8).

The deep shadow sphere is a product, also, and as evidenced in figure 32 by looking at sector (6), of such a triple interpenetration of the psychic spheres.... AND SOMETHING ELSE. A "something more" that will force us to a new reflection to approach its nature. But what is certain up to this point is that such "something else" will be provided by the cultural structure, which is permanently immersed, except for the **xx** system experienced by the conscious subject, in the region of the deep unconscious, in the "deep shadow sphere" of the sector (6).

Before studying what such a contribution of the cultural structure, which essentially determines the deep shadow sphere, consists of, it is worthwhile to argue for a

justification for the unusual length of the tenth commentary. Let us begin by emphasizing, first of all, that the purpose of this commentary is to demonstrate the analogical correspondence between the microcosmic shadow sphere (arrow 10) and the macrocosmic astral world (arrow 18), and that such a purpose can only be fulfilled to the extent that we have a clear understanding of the shadow sphere. But, it must be stated here, the astral world is strictly analogical to the real, i.e., complete, shadow sphere, as we have redefined it above: it is evident, then, that as long as we do not yet know the constitution of the deep shadow sphere, the triple interpenetration "and something more," it will be a useless task to try to understand the analogical correspondence with the macrocosmic astral world. And against this purpose conspires, of course, the difficulty inherent in any description of unconscious realities, realities that can only be reduced to consciousness, FOR EXPLANATION, by some systematic and rational method: but, fortunately, the structural method employed fulfills this requirement because its conclusions HAVE CONCEPTUAL CORRESPONDENCE WITH THE PSYCHIC STRUCTURE OF PASU AND VIRYA.

There is no safe way forward, then, but to continue to deepen the concept of the "real shadow sphere" sufficiently to reach an understanding of its analogy with the macrocosmic astral plane.

Let us see, then, what essential determination the cultural structure introduces into the deep shadow sphere (sector (6), fig. 32), what it adds to the triple interpenetration of the psychic spheres (spheres (2), (3) and (4), figure. 32), in short, what is "that something" that SPATIFICALLY modifies the deep region. To begin with, let us consider the main moments of the process of rational thinking, symbolically represented in Fig. 21. 21. In it we have examined the case in which a system **xx** is noticed, by the cultural subject, in the plane of signification and context (STT). From this experience, the cultural subject can only understand a concept-set of system **xx**, an act that produces the manifestation of a symbol **I** that imitates concept **xx** and that is nothing more than the content, the only content, of the consequent rational thought: the "rational representation" of the concept. This symbol **I**, whose manifestation occurs AS A RELIEF IN THE HORIZON OF THE CONTINUOUS SIGNIFICATION OF THE PLANE OF SIGNIFICATION, is the only content, the only content, of the consequent rational thought: the "rational representation" of the concept.
HORIZONTAL (STT), emerges immediately towards the threshold of consciousness to become a "conscious representation" (**I'**). The "rapidity" with which **I** emerges will depend on the reference to itself of its active power and, naturally, on the intrinsic opacity of the (superficial) shadow sphere, on the resistance that it opposes to the energy of its movement.

This is, in synthesis, what we have studied in Part I on the production of rational and conscious representations. Of course, we said nothing then about what happened in those cases, on a par with rational thoughts, IN THE DEEP REGION OF THE CULTURAL STRUCTURE. To know now what
In this case, we must place ourselves in a broader perspective and observe not only the process of emergence of **I** as it has been framed in Figure 21 for its

description and explanation, but the totality of the psychic structure of the pasu WHILE THE EMERGENCE OF **I** IS OCCURRING. In other words, we must observe the process of rational thinking comprehending in our vision the real shadow sphere in order to find out what happens then in the deep region.

What are we looking for with such an inspection? We are particularly interested in knowing what happens to the remaining planes of signification when the cultural subject notices system **xx** IN ONLY ONE OF THEM (STT). For example, let us suppose that the structure of figure 14 is analogous to the cultural structure and that the cultural subject notices system **xx** in the contextual signification plane that passes through the mesh (**MNOP**) which, for that reason, becomes horizontal, as the figure shows, with respect to the sphere of light; we know that each mesh corresponds to a language and that the context formed by its systems in the noticed signification plane is the one that gives meaning to the concept-set; well, the question is: when the cultural subject notices system **xx** in the plane of signification that passes through the mesh (**MNOP**) what happens then, at THAT moment, during rational thought, in the planes of signification that pass through the meshes (**ABCD**), (**EFGH**), (**IJKL**), etc., that is to say, in the remaining languages? Answer: Although the cultural subject only experiences the **xx** system and uses its translational faculty to notice a concept in the horizontal plane of signification, that is to say, on the mesh (**MNOP**), NOT BY THAT CONCENTRATION THE REST OF THE CULTURAL STRUCTURE IS LEFT OUT of the horizontal plane of signification, that is to say, on the mesh (**MNOP**).
DEVITALIZED. On the contrary, we already know, from Part One, that the cultural structure is continuously vitalized by the soul, even in the absence of the subject: the soul experiences, in this case, a thinking not focused on any thought, which is translated as a continuous and linear horizon of signification. When the subject experiences a particular system, and produces a rational thought, the relief of meaning is enhanced over the horizon of continuous signification and the translatory faculty renders this contextual plane or language horizontal, granting it subjective preeminence over other oblique languages; but languages ARE VIRTUAL SYSTEMS, systematic expansions possible in the cultural structure according to planes of signification characteristic of this or that logical modality: their "virtuality" means that they are "potential", that, even if the subject attends to ONLY ONE of the multiple languages, their structural vitality allows them to exist at all times "potentially" i.e. without actualizing themselves as the context of a system.

The conclusion to be drawn from this reflection is that, under the horizontal plane of signification of the usual language (**MNOP** mesh), used by the translating faculty of the subject to notice a system **xx**, THERE ARE POTENTIALLY MULTIPLE PLANS OF SIGNIFICATION OVER WHICH THEY EXIST.
Such planes MODIFY the "analogical space" produced by the triple interpenetration of the spheres of consciousness, affective and rational, by effect of the potential vitality of the languages determined by the multiple planes of signification; and such potential languages constitute that "something more" that contributed the cultural structure in the deep region.

The answer sought is, then, that while rational thought occurs OVER a system **xx**, within the framework of a habitual language (such as **MNOP**), UNDER the meaning plane of that language multiple meaning planes coexist simultaneously determined by the potential vitality of their corresponding virtual languages (such as **ABCD**, **EFGH**, **IJKL**, etc.).

To sum up, the superficial shadow sphere is an analogical space produced ONLY by the triple interpenetration of the psychic spheres. The deep shadow sphere, on the other hand, is an analogical space produced by the triple interpenetration of the psychic spheres and by the simultaneous coexistence of the planes of signification of the deep cultural structure.

This answer clarifies, also, what was said in the eleventh comment, which is worth remembering now: "the shadow sphere" is what, lately, psychologists have called the UNCONSCIOUS. If we wish to equate the concepts presented here with those of the Analytical Psychology of C. G. Jung, we can begin by assimilating the PERSONAL COLLECTIVE UNCONSCIOUSNESS to the ARCHETYPICAL MEMORY of the model structural. Let us note that the "archetypal memory" is found in the deepest region of the psychic structure: if we look at figure 21 we see there the sphere of light, the highest psychic region where the psychic subject manifests itself; if we "look from there" to the sphere of shadow we notice that BELOW IT is the cultural structure, with the **xx** system whose plane of signification is leveled with respect to the sphere of light, and, lower still, just below it is the "archetypal memory". Naturally, when we say "below the threshold of consciousness" we are speaking in energetic terms; for example, "below the horizontal plane (**xx**) means "below zero energy", that is, in the region of potency". We note now that in that commentary the "sphere of shadow" was considered to be only the superficial region, of the mild unconscious; but, more importantly, we also note that the region of the deep unconscious corresponds to A ZONE OF ESSENTIALLY POTENTIAL ENTITIES, i.e., entities whose substratum consists of passive potency.

We have already clarified the concept of the "real shadow sphere" sufficiently to be able to describe its analogical correspondences with the macrocosmic astral world with the assurance that its scope will be understood. Nevertheless, we will make use of figure 39 to a large extent to demonstrate the analogies pointed out.

In this figure, on the left, an energetic scheme similar to that of figure 24 can be observed, except that in this one the region located BELOW the plane of signification (sTT) perpendicular to the plane of the figure and whose profile is the axis (**oTt**) has been indicated as the "deep shadow sphere". This deep region contains the cultural structure and the archetypal memory, with an energetic level between them, indicated by a dotted line, through which the biunivocal transference of entity schemas takes place: at this level is the "personal collective unconscious", as will be explained later. As an "analogical space", the deep shadow sphere is the product of the triple interpenetration of the psychic spheres and of the multiple spaces of signification of the cultural structure.

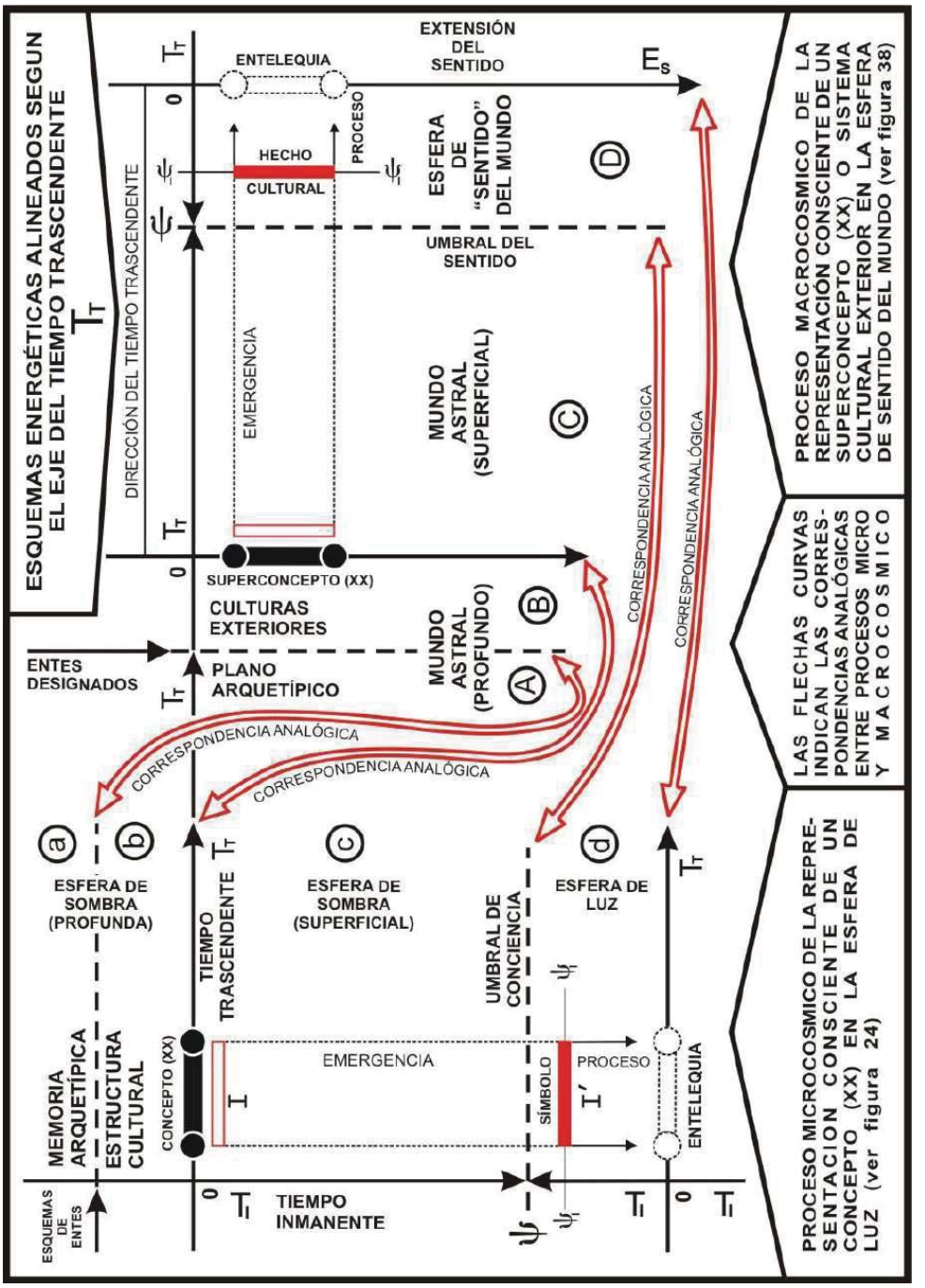
ESQUEMAS ENERGÉTICAS ALINEADOS SEGUN EL EJE DEL TIEMPO TRASCENDENTE
EXTENSIÓN DEL SENTIDO
ENTELEQUIA
PROCESO
HECHO CULTURAL
ESFERA DE "SENTIDO" DEL MUNDO
UMBRAL DEL SENTIDO
DIRECCIÓN DEL TIEMPO TRASCENDENTE
EMERGENCIA
MUNDO ASTRAL (SUPERFICIAL)
SUPERCONCEPTO (XX)
CULTURAS EXTERIORES
MUNDO ASTRAL (PROFUNDO)
ENTES DESIGNADOS
PLANO ARQUETÍPICO
CORRESPONDENCIA ANALÓGICA
CORRESPONDENCIA ANALÓGICA
CORRESPONDENCIA ANALÓGICA
CORRESPONDENCIA ANALÓGICA
ESFERA DE SOMBRA (PROFUNDA)
ESFERA DE SOMBRA (SUPERFICIAL)
ESFERA DE LUZ
TIEMPO TRASCENDENTE
UMBRAL DE CONCIENCIA
MEMORIA ARQUETÍPICA
ESTRUCTURA CULTURAL
CONCEPTO (XX)
EMERGENCIA
PROCESO
SÍMBOLO
ENTELEQUIA
ESQUEMAS DE ENTES
TIEMPO INMANENTE
PROCESO MACROCOSMICO DE LA REPRESENTACIÓN CONSCIENTE DE UN SUPERCONCEPTO (XX) O SISTEMA CULTURAL EXTERIOR EN LA ESFERA DE SENTIDO DEL MUNDO (ver figura 38)
LAS FLECHAS CURVAS INDICAN LAS CORRESPONDENCIAS ANALÓGICAS ENTRE PROCESOS MICRO Y MACROCOSMICO
PROCESO MICROCOSMICO DE LA REPRESENTACION CONSCIENTE DE UN CONCEPTO (XX) EN LA ESFERA DE LUZ (ver figura 24)

FIGURE 39

OVER the plane of signification (sττ), and up to the threshold of consciousness, extends the "superficial shadow sphere", already studied in Part One.

To the right of figure 39 there is an energetic scheme representing the psychic structure of the Demiurge, in concordance with figure 38. We see there that the psychic structure of the Demiurge is closely analogous to the psychic structure of the pasu: it contains an ultimate, conscious sphere (**D**) in which the Sense of the World is represented, analogous to the sphere of light (**d**) as will be demonstrated in the next comments; that Consciousness of the Demiurge is limited from His Unconscious or "astral world" by an energetic barrier called the "threshold of sense", analogous to the "threshold of consciousness" of the microcosm; then follows the "superficial astral world" (**C**) which is analogous to the "superficial shadow sphere" (**c**) that we have defined in this commentary. Let us dwell for a moment on this analogy.

We know the composition of the "superficial shadow sphere" of the microcosm: it is the product of the threefold interpenetration of the spheres of consciousness, affective and rational. Well, the "superficial astral world" of the macrocosm arises as a product of the sevenfold interpenetration of the psychic spheres of the Demiurge; in other words: the psychic structure of the Demiurge is composed of SEVEN psychic spheres, which, interpenetrating each other in the region (**C**), produce an opaque zone (for the Consciousness) called the "superficial astral world". In spite of the difference in the number of spheres, three in the microcosm versus seven in the macrocosm, we must admit a strict analogical correspondence FROM THE STRUCTURAL POINT OF VIEW between the superficial shadow sphere and the superficial astral world.

As a "deep" limit of the superficial astral plane (**C**) is the "space of horizontal signification", whose plane intersects the superconcept (**xx**) as shown in the figure; said "superconcept" is the notation that the Demiurge, with his Love-Wisdom Aspect, has made of a superstructure in a superlanguage; and such superstructure can be, according to what was explained in the article "The Terrible Secret of Maya", from an external culture, or its "moment": the cultural fact, to a potential microcosm, that is, a lost pasu or virya. It is evident, here, that the macrocosmic space of signification corresponds analogically to the microcosmic plane of signification.

UNDER the horizontal space of signification is the "deep astral world", composed of two remarkable regions (**A**) and (**B**) which bear analogy with regions (**a**) and (**b**) of the "deep shadow sphere". Region (**A**), in effect, is the world or "archetypal plane of the macrocosm" represented in the microcosm by the archetypal memory (**a**), which contains an inverted copy of all the universal Archetypes. Region (**A**) is called the "universal collective unconscious" just as region (**a**) is called the "personal collective unconscious". However, this relationship goes beyond a mere analogical correspondence, for it implies a real nexus, a bridge, through which the universal Archetypes act upon the microcosm. Hence the fundamental importance that the Hyperborean Metaphysics attributes to the regions (**a**) and (**A**) when studying the activity of

the "inner myths", or "Gods of the entities", that is, of the collective Archetypes of the microcosmic psychic structure, and of the "outer myths" or Myths, that is, of the collective psychoid Archetypes of the superstructures. It is therefore appropriate to examine this important concept, which is valid for the lost pasu or virya.

Let us say, first of all, that the key to the link between both regions of the deep unconscious, microcosmic and macrocosmic, lies in the SACRED SYMBOLS. These symbols, as we saw in Part One, represent an inner myth, a universal Archetype unleashed from the formative series of the design of an entity. When the sacred symbol emerges at the threshold of consciousness with maximum energy, its perception is so impressive that it affects the whole complexion of the psychic subject, that is, the conscious, cultural and rational subject; and even more so if the sacred symbol succeeds in dominating and capturing the conscious subject. In any case, the impression leads the conscious subject to identify himself with the sacred symbol, the cultural subject to identify himself with the myth of the schema, and the rational subject to identify himself with the inverted Archetype of the archetypal memory: it is then that the real contact is established between the personal collective unconscious and the universal collective unconscious, and the formidable power of a universal Archetype is enabled to act. But the bridge built by the sacred symbol between the two worlds allows the activity of the Archetype to develop both "inside" (in the microcosm) and "outside" (in the macrocosm): if it operates in the psychic structure, it is only an "inner myth"; if it acts outside, on the superstructures of the external world, it is a "psychoid Archetype". That is to say, the metaphysical bridge is open in both directions: that property is the one used by the Hyperborean Metaphysics to explore and know the archetypal plane of the Demiurge, his demented Plans; of course, to do so, to transcend the sacred symbols in their macrocosmic metaphysical extension, it is necessary to carefully avoid the possibility of a subjective capture by the universal Archetype, or worse. Later, in another subsection, this possibility will be studied and it will be shown that only the awakened virya, the one who has adopted a "luciferic graceful attitude" and possesses a non-subjective awakened Self, is in a position to transcend the sacred symbols without danger.

Let us consider region (**A**). From the archetypal plane the universal Archetypes unfold towards the material plane, driven by the Beauty Aspect or Active Intelligence, and manifest as finite entities, trying to reach the entelechy: FROM THE UNIVERSAL POINT OF VIEW, THE ENERGETIC ENTELEQUIAL LEVEL OF THE FINITE ENTITIES IS THE ONE INDICATED WITH LINES OF POINTS AS THE LIMIT OF THE
REGION (**A**). That is to say that the finite entities, as such, underlie in the depths of the demiurgic unconscious. However, the entities, besides the universal term imposed on them by the finality of the Archetypes, are marked by the particular term of the suprafinality of the monads, they are designated for the pasu, they have a key to their Plan that can be discovered and revealed by reason: the design transforms the entities into beings-for-man. Man's purpose is to discover the design of entities and to give them meaning. Man thus converts entities into "objects".

Cultural", giving them the possibility to exist "beyond" the deep region, to "come out" of demiurgic unconsciousness. As can be seen in the energetic scheme, entities become more conscious as they gain meaning. After the level of the "designated entities", that is, the level at which the pasu discovers the design, we find the region (**B**) of the external cultures which consist of "cultural objects", and "men", superstructured: the designated entity enjoys here, as a "cultural object", an existence of superior degree, full of sense, which represents for the Demiurge "a good", "an act of love", etc.

Region (**B**) is analogous to region (**b**) in the same way that the external cultures, or superstructures, that the former contains are analogous to the cultural structure of the latter, a relationship that has already been emphasized in the Sixth Commentary. To understand now, in greater depth, this correspondence, the following reasoning is necessary: the "rational subject" of the pasu can be considered AS AN OPERATOR THAT TAKES ARCHETYPICAL ELEMENTS FROM REGION (**a**), WHICH REPRESENT THE DESIGN OF THE ENTITY, AND TRANSFERS THEM TO REGION (**b**) WHERE THEY BE They STRUCTURE AS A SCHEME OF THE ENTITY; the rational subject would thus be found operating on the line of points that separates regions (**a**) and (**b**). Well then: the pasu fulfills collectively in the world a function analogous to that which the rational subject fulfills in the pasu. That is to say, the pasu collectively fulfills the function of being THE SOURCE OF THE REASON OF THE WORLD: IT IS THROUGH ITS POST-SENSE ACTIVITY THAT THE REASON OF THE WORLD EMERGES, THAT THE ENTITIES, UNTIL THEN SUBMITTED IN THE UNIVERSAL, ACQUIRE PARTICULAR EXISTENCE AS CULTURAL OBJECTS AND RELIGATE THROUGH LOVE, INTEGRATING INTO THE SUPERSTRUCTURES OF THE EXTERNAL CULTURES.

With this criterion the function of the pasu in the world is clearly defined: the pasu, microcosm, can be considered AS AN OPERATOR WHO TAKES DESIGNATED ENTITIES FROM REGION (**A**) AND TRANSFERS THEM TO REGION (**B**) WHERE THEY ARE STRUCTURED AS CULTURAL OBJECTS: the pasu, microcosm, would thus be found operating on the dotted line that separates regions (**A**) and (**B**) of the macrocosm. But such activity of the pasu is "collective", which means that, in spite of everything, its cultural operation, its rational transformation of the world, obeys to a large extent to a group soul, to an egregore, to a psychoid Archetype, or Manu, which directs the destiny of the community. This cannot occur otherwise if the collective function of the pasú is to be analogous to that of the rational subject IN the pasú: the rational subject is a manifestation of the soul in the microcosm and, therefore, the "soul" of the macrocosm, the "anima mundi", must also manifest itself in the pasu community, which fulfills the function of "macrocosmic rational subject"; and such a manifestation of the soul of the Demiurge over the pasu community can only be realized through the devic hierarchies, that is, by means of a group soul, egregore, psychoid Archetype, Manu, etc.

We must now, to conclude this commentary, study the Spatial analogical correspondence presented by the "deep shadow sphere" regions (**a**) and (**b**) and the "deep astral world", regions (**A**) and (**B**). We already know that the deep shadow sphere "is an analogical space produced by the triple interpenetration of the psychic spheres and by the simultaneous coexistence of the planes of signification of the deep cultural structure". Correspondingly, the deep astral world IS AN ANALOGICAL SPACE PRODUCED BY THE SEPTUPLE COMPENETRATION OF THE PSYCHIC SPHERES OF THE MACROCOSMOS AND BY THE SIMULTANEOUS COEXISTENCE OF THE TOTALITY OF SPACES OF SIGNIFICATION IN WHICH THE
DEMIURGE IS CAPABLE OF EXPERIENCING A CULTURE. With this definition we place ourselves in the full scope of the Terrible Secret of Maya, since the spatial multidimensionality of the deep astral world is the main cause of the illusion of the real; because of it, for example, the pasu becomes conscious of only ONE of the multiple spaces of meaning in which he exists simultaneously: that space in which the internal cultural objects, of his cultural structure, coincide with the external cultural objects, superstructured in the external culture that he inhabits.

The analogical correspondence between the "deep shadow sphere" or region (**a**, **b**) of the "personal collective unconscious" and the "deep astral world" or region (**A**, **B**) of the "universal collective unconscious" proposed in this Tenth Commentary is thus demonstrated in detail. The analogy between the "superficial shadow sphere", region (**c**), and the "superficial astral world", region (**C**), was also demonstrated. Both results lead to confirm the general analogy between the "real shadow sphere" of the microcosm, regions (**a**, **b** and **c**) and the "real astral world" of the macrocosm, regions (**A**, B and **C**), shown in Figure 38: correspondence between arrows (10) and (18).

Eleventh: The sphere of light (10) or "consciousness" is analogous to the Sense of the World (18) that the Demiurge notes with His Consciousness in a given space of macrocosmic significance.

Twelfth: The soul subject (3) manifests in the sphere of light (10) as the conscious subject. There, the conscious subject "sees" ideas emerge through the threshold of consciousness and perceives IMAGE AND MEANING.

Similarly, the Manifestation expresses itself in the external world as "sacred race". The Demiurge, THROUGH THE EYES OF HIS SACRED RACE, "sees" the cultural objects, the entities designated by the pasu, emerge from the CULTURAL THRESHOLD, that is, from the boundary that separates a culture in the outer world from the undifferentiated, from the entities whose design has not yet been discovered. The macrocosmic comprehension of external cultures, which consist of superstructures of cultural objects and microcosms, and the apprehension of the Meaning of the World that socio-cultural communities permanently sustain and develop, constitutes the Consciousness of the Demiurge itself, comprehension and apprehension that, naturally, take place in transcendent time.

As a conclusion of this commentary it can be affirmed that the microcosmic objective of the purpose of the pasu; to develop the sphere of consciousness, leads to the achievement of the macrocosmic objective: to construct external cultures, to put sense in the entities, and that this purpose CONTRIBUTES TO THE EVOLUTIONARY DEVELOPMENT OF THE "CONSCIOUSNESS" OF THE DEMIURGE. Such Consciousness of the Demiurge grows as a function of the Meaning of the World, by the significant emergence of cultural facts, analogously as the sphere of consciousness of the pasu grows by the effect of the emergence of conscious representations. However, since the pasu became a lost virya because of the spiritual enchainment, the Demiurge manifests himself "personally" in the external world, within the Meaning of the World, in order to take advantage also of the evolutionary acceleration caused by the White Betrayal and to enjoy the "new meaning permanently placed in his Work", of the "subsequent discovery": the Consciousness of the Demiurge is represented, then, by the diabolical group soul that animates a "sacred race"; but, if such a race did not exist within a culture, if it had not yet revealed itself externally, the Demiurge will unfold into a multitude of archetypal personages, priests, military men, legislators, judges, etc., through which He will express His Power and the Will of His Consciousness; naturally, every pasu or lost virya whose person fits the type that the Demiurge impels to Manifest Himself will sooner or later be possessed by a psychoid Archetype and will contribute to expand His Consciousness.

It should be added, by way of clarification, that the "astral world" is in all probability what occultists usually call the "astral plane. But the astral is a "world", or better still, a set of worlds imbricated in reality, to which the naive denomination of "plane" is not appropriate. The same could be said of the "archetypal plane" (**A**), which is a true "world", despite which we have respected the traditional denomination, while remembering here that the Hyperborean Wisdom teaches a concept that is correctly described as "archetypal world".

Finally, from the twelfth commentary, it follows the important consequence that ONE DOES NOT BELONG TO A "SACRED RACE" ONLY BY GENETIC INHERITANCE, BY "BIRTH", BUT ALSO BY FAVORING THE MANIFESTATION OF THE "SACRED RACE ASPECT" OF THE DEMIURGE. Thus, with
In reference to the actual sacred race, that is to say, the "chosen race" of the Hebrews, there is the curious fact that a man can be a Jew by his heredity, by being actually born in the bosom of a Hebrew family, or by his "MENTAL CONSTITUTION": FOR THE HYPERBOREAN WISDOM IS NOT ONLY JEWISH WHO IS BORN JEWISH BUT ALSO WHO, BY HIS "JUDAIC MENTAL CONSTITUTION", FAVORS THE MANIFESTATION OF THE "SACRED RACE ASPECT OF THE DEMIURGE".

E - The "Ages" of History.

According to official history, we are currently living in the "Contemporary Age". Such an Age would have "begun" at the moment when two remarkable historical events occurred: the Independence of the USA and the French Revolution. Evidently, those who have observed history and have agreed that these events stand out with such eminence that they constitute a natural boundary between historical "Ages" have been guided by a particular criterion. Indeed, since these "Revolutions" are part of the Plan aiming at the consolidation of the International Synarchy, that is, the "World Concentration of Power" (SYNARCHY) in Hebrew hands, the criterion employed can only be qualified as "synarchical".

We must investigate, then, why Historiology relies on such a criterion; and we must do even more: we must redefine the concept of "Age" according to the guidelines of the Hyperborean Wisdom.

For the Hyperborean Wisdom, on the other hand, we are currently living in the Kaly Yuga, a period of time of 432,000 years. Where does this figure come from? From a complex mixed system of division and multiplication of time, that is, from a combination of figures, multiples and submultiples of the decimal and sexagesimal systems, associated with rhythms of nature, such as the solar year, the number of breaths per minute, the number of heartbeats, the lunar cycles, etc. The Kaly Yuga is the last Age (Yuga) of a series of four that make up a Maha Yuga or Manvantara: the Satya Yuga, of 1,728,000 years, the Treta Yuga, of 1,296,000 years, the Dwapara Yuga, of 864,000 years, and the present Kaly Yuga, of 432,000 years. As we said in the Second Letter to the Elect, we are now in the Day of the Spirit, a period of one thousand years during which the Kaly Yuga is "closed" and also the Manvantara: for that came a century ago, and remained until 1945 manifested, the Führer of the White Race, the representative of Wotan, the Lord of the War against the Demiurge.

Naturally, if the Kaly Yuga concludes on the Day of the Spirit it is because it began in the Atlantean epoch, at that time when the Traitor Siddhas were installed "in full light" at the head of the civilization of Atlantis, where they would be known as "Siddhas of the Tenebrous Face". But that is another story.

We are, then, faced with two concepts denoted by the word Age, one the very ancient one of the Hindu Yugas or the Greek Ages (Golden, Silver, Bronze and Iron) and the other, the modern one of official historiology: Ancient, Middle, Modern and Contemporary Ages. Nowadays, when speaking of an "Age", it can be verified that of both concepts the second one is immediately imposed and predominates, in spite of the fact that the first one is much older and better known: this effect is a good example of a cultural synarchic tactic denominated in Psychosocial Strategy as "CHANGE OF MEANING".

Such an operation will be studied in detail later on, since a plan of the Synarchy proposes, precisely, to provoke a change of meaning in the ONLY SACRED HYPERBOREAL SYMBOL that still possesses sufficient potency to transmute the lost virya. For the time being we are going to analyze and criticize the second, official, meaning of the concept of Age, in order to expose its artificial and fallacious character.

F - Critical analysis of the official concept of Age.

Besides the fact that the official "History" covers a ridiculously short period of time, seven or eight thousand years, in relation to the antiquity of millions of years that the human species presents on Earth, the "Ages" into which it is divided are only intended to indicate certain intervals between "important" events for the mnemonic convenience of historians and pedagogues; for example, the Middle Ages "begin in 476, when Odoacer deposed the emperor Romulus Augustulus, that is, with the fall of the Roman Empire" and end "when the Turks took Constantinople in 1453"; from that date extends the "Modern Age". This way of "marking" the limits of the "ages" reminds us of the geographical demarcation of frontiers, which g e n e r a l l y exists only in the minds of men and on maps: on the ground, sometimes, there is nothing to indicate that such and such a country ends here and such and such another begins beyond, an uncertainty that does not prevent one from blindly believing in "the frontier" as something existing in nature for which it is possible (and desirable) to fight and die. Let it not be said that a river, for example, constitutes a "real" border; a river is just that: a watercourse, a geographical feature; any cartographic property attributed to it comes from a gnoseological error, from forgetting that a "geographical border" is a convention between men such as the symbols of language and that, because of such symbolic character, it belongs to the collective psyche, that is, to the subjective sphere and not to the objective reality as we might lightly believe. Cartography consists in representing graphically signs corresponding to the configuration of the Earth and its accidents; the map, then, has a certain relation with the territorial reality but such relation is UNIVOCA; in other words: it is true that that line of the map represents the bank of that river; it is not true, on the other hand, that painting that line with a certain color to "represent" a border corresponds to some quality of the considered territorial reality. Just like those who believe in the concrete reality of a cartographic frontier, which only exists on maps and in their imagination, there are many people t h e s e days who naively accept the division of History into "Ages" and even take the luxury of making value judgments: the Ancient Age was "pagan", the Middle Ages "obscurantist", the Modern Age "brilliant", etc. Evidently we are here in the realm of cultural subjectivism, since History has not developed on the basis of such "Ages", nor are the events that determine the interval of each "Age" real historical milestones, more important than other events that occurred before or after them.

The facts that "mark" the beginning or the end of an "Age" are chosen, from among the infinite number of other facts that make up History, to form a guideline established prior to analysis, that is, a hypothesis. This supposes that some "particular criterion" has been used for the interpretation of History, which explains the subjective character of the conclusions obtained.

If such criterion consists, as it seems to be the case of the official "Ages", in considering Economy and War as a fundamental parameter, then it is LOGICAL to fix the limits of the interval in wars and battles or in the economic ruin of the Roman Empire. But if the criterion were another, for example, philosophical, aesthetic, technological, etc., surely the "fundamental facts" that mark the limits of the Ages would also be others and even the value judgment of the same would vary notably. For example, the end of the Middle Ages is fixed with a "political" criterion in 1453, when the Turks take Constantinople and the Eastern Roman Empire ends; this is a negative fact that has been deliberately chosen to mark, consequently, the end of an "obscurantist Age". But for a positive scientific-technological criterion, the invention of the movable type printing press by Gutenberg in 1450, that is to say, almost at the same date, would undoubtedly be more important than the fall of Constantinople. It could then happen that the Middle Ages would end on the same date but, taking a positive event as a limit, the value judgment would have to be modified. Perhaps then the Middle Ages would not be "obscurantist" but "transitional", considering that in order to reach the German invention of the printing press, a previous cross-cultural contact with China had to be established in the 14th and 15th centuries.

We have been verifying the subjective character of the modern concept of "Age" and the weakness of those "fundamental facts of History" that are taken as "limits" of the time interval covered; these facts have been chosen on the basis of cultural criteria, often sinarchic, and are presented after a previous deformation of the historical truth; thus, a change of criteria leads us to different "fundamental facts", more or less displaced in time, which shows the insufficiency of the concept of "Age" to designate an Era of supposedly specific characteristics.

We must suppose, then, that what official history describes in a given "Age" has a distorted relationship with the concrete facts to which it refers, in a manner similar to the subjective alteration of the true facts made by historians to present them as limit-facts.

This assumption can be rigorously verified if we resort again to the cartographic analogy and employ the already defined concepts of "the eminent" as "the enhancement of a quality, rationally exalted by the determination of the pre-eminent cultural premises". Let us observe a map of Europe; on it the different countries, their internal political divisions and their external borders have been represented by means of signs known to all. Suddenly we fix our attention on some sinuous lines that inform us that in the corresponding part of the world there must be some mountains; we read an indication that says "Pyrenees Mountains" and we think -Ah, it is the border between France and Spain-.

We know this because this information is a common cultural domain. If we now look carefully among the different lines of the map, an area marked differently, perhaps with a different color, or perhaps with lines and dots, will become eminent, which we will distinguish as "the border" itself. The preeminent cultural assumptions made the borderline eminent from among many other such lines and led us to discover and recognize it. But, as we have said, the frontier exists only on the map and in our imagination, which can be verified by placing ourselves in certain deserted areas of the Pyrenees Mountains from where it would be quite impossible for us to decide where Spain ends and France begins.

We have become aware of two pieces of information from the map: in such and such a place in the world, whose location coordinates allow us to identify precisely, there is a mountain and a frontier. We actually move to that place and find the mountain, but we have difficulties to distinguish the border: what has happened: mountain and border are realities of a different order. That is why there are two kinds of maps: the "physical" ones, which describe the geographical reality more or less faithfully, and the "political" or "economic" ones, which exhibit, in addition to the corresponding physical representations, qualities and attributes that do not have a concrete counterpart in the world. A mountain and a frontier are both cultural objects; but the mountain is a concrete object of natural entity, whereas a frontier (like a myth, a scientific idea, a political organization, a moral code, etc.) is a cultural quality that will never appear fully embodied in a concrete, physical or "external" entity.

To do Historiography, to write History, is, analogously to the construction of a map, to DESCRIBE A REALITY. History, in narrating true facts of the past, has at its disposal a purely objective material, whose description in symbolic language is presented for our information. But the historiographer, like the cartographer, has two types of objects: the "facts" that really happened, which have been concrete objects, and the "eminent facts", taken from among the infinite other facts, because of their subjective importance. But the eminent facts, as we already know, are determined by preeminent cultural premises which are, in the last instance, the tactical expression of Culture, the enemy's strategic weapon. Thus, if when studying History we notice that the facts described are presented to us with a certain objectivity, we are, as in the case of the "physical map", before a more or less direct and undeformed representation of reality. But when we pretend to affirm an eminent quality in a concrete fact, for example, when we say that the French Revolution was "superior to other revolutions because of its progressive character", we are, as in the case of the "political map", before a representation of cultural qualities without a material counterpart: the "superiority" that we value of one thing over another is, of course, an eminent quality.

An eminent quality in history, like a border on a political map, is an object that belongs to a sphere different from concrete reality; its eminence stems from preeminent cultural premises. Hannibal or Publius Cornelius Scipio?
Sparta or Athens? If history were to present the facts as they occurred, the preference we would declare for such a warlord or such a culture would indicate that that warlord or that culture had become eminent in our eyes.

But this is not possible because the History we have available for study is in no way objective or descriptive of the reality of the facts, since the Historians of all times have been victims of their own preeminent cultural premises and have pointed out eminences wherever they appeared to them, attributing to the concrete reality qualities that were only in their imagination, that is, projecting on the world cultural qualities that did not possess concrete entity and then perceiving the mirage of their reflection. That is why the official History is tainted with unreality and should only serve to any researcher of hyperborean lineage as a mere reference, a pale reflection of the truth.

History, after it has gone through the "strategic-synarchical treatment" of the cultural patterns of Judeo-Christianity, is a minefield in which any unwary person can get lost and perish. Its hidden objective is to provoke confusion, the cultural conditioning of "modern man"; that is why it will tell us or induce us to declare that the Athenian civilization was superior to the Spartan one, that the religion of Jesus Christ put an end to the savagery of the pagan cults, or other similar nonsense.

It is now our turn to refer again to the "Ages" of official history. It will become evident, after what we have seen so far, that the modern concept of "Age" is only an arbitrary interval of time, marked at its extremes by certain eminent events for historians, who, undoubtedly, are conditioned by pre-eminent premises (which are, in short, synarchical patterns unconsciously assimilated by them). To prove it, it is enough to refer, for example, to the nearest limit of the Middle Ages, noting that the fall of Constantinople has been eminent for most "historians", above other contemporary facts among which stands out the invention of the printing press, as we have said.

This long critique must have clearly shown us that an "Age" of official history is a cultural object conceived from a subjective view of history, limited by eminent facts that are distortions of the true facts. But such an "Age", as a sum of eminent facts, is an extreme example of a concept that has a distorted relationship with the concrete reality of the historical facts it represents. That is why the modern concept of "Age" has almost no content; it is a hollow shell that barely suffices to cover some synarchical lies. It is precisely our immediate task will be to endow the word "Age" with a new content, which in truth is its ancient meaning, for later on we will have to use it to define, or redefine, the concept of "Kaly Yuga".

G - Archetypal concept of "Age".

Contrary to the modern criterion, the ancient concept of historical periods did not begin with man but with God. Of course, as long as history was conceived as a cyclical succession of Eras that were born and died like the vital cycles of nature, not one God but a multitude of Gods coexisted, peacefully or not, in the sky of Antiquity. There was indeed a God for each Age, that is to say, one who predominated over the other deities and was able to exercise his power irresistibly over the world and men.

The major period was the "Age" (or the Yuga) which comprised several Eras or human stages of specific characteristics and, naturally, was presided over in all its chronological extension by a superior God whose influence, also cyclical, began and ended together with the Age in question. The duration of an Age corresponded to the manifestation of a God; when it reached the end of such period the God withdrew, not without first sustaining a hard struggle with the successor deity, ceasing from then on his influence.

Nowadays it is a common opinion that "Gods die when their Age of predominance is over," various reasons being adduced to justify the fall of the deity: "men forgot him"; or "such a God" did not exist at all; he was a myth, and when "progress", or "evolution", led men along the path of civilization, they "awakened" and "proceeded to replace their false and superstitious convictions by rationalistic ideas which perfectly explain the unfolding of the Universe without recourse to any divine intervention"; etc. Against this opinion, the Hyperborean Wisdom affirms that an Era concludes when the God (or the Myth) ceases to manifest its influence on all men. The Aztec Era ends when the Spaniards replace the bloody cult of the beating hearts with the cross of Jesus-Christ; but it is also true that Huitzilopochtli had abandoned the Aztecs long before, as Princess Papan told Moctezuma and as he himself proved, since he was not only emperor but also high priest of the cult of the Hummingbird God.

History informs us that there were Ages in the past during which men adopted particular religious beliefs and cultural styles. Since every Era is governed by a God, what has become of those deities whose influence was dominant in past Eras? The answer is not difficult since History also gives us news on such question: to each past Era corresponds a myth of which the Tradition and the documents give account. At one time in Rome Mars reigned and in another Jupiter; Grace knew Eras of Apollo and Zeus; Egypt shone fleetingly under Amon and was feared in the Eras of Osiris and Isis; Carthage became bold in its Age of Moloch; etc.; to give only a few examples taken from recent civilizations. In these examples, and in many others that could be given, it is proved that the previous answer is correct:

we know of the God of a bygone era through myths and legends that have survived to the present day. So much for the answer given by History. We will add the following, and this must be affirmed: the "myths" ARE EFFECTIVELY THE CURRENT EXPRESSION OF THE OLD DEVALORIZED GODS. But these "myths" what
How do they relate to the "inner myths" that we studied in Part One, to those archetypal symbols representing the God of the entity? To answer this question clearly, we must suspend for a moment the definition of the archetypal concept of Age and devote ourselves to elucidating the differences and analogies between the internal and external myths.

In the world of the Demiurge, that is, in the macrocosm, every concrete entity is sustained by one or more universal archetypes. But the entity, perceived by the pasu, is only a moment in the process by which the archetypes unfold in matter, trying to reach the entelechy: its universal finality. However, even if only a fleeting image of the entity has been captured, this is sufficient for its design to be revealed to reason, and for reason to form a scheme in accordance with suprafinality; the experience of such a scheme, experienced by the cultural subject on the cultural structure, must allow the production of a rational or conscious representation of the entity, as we saw in Part One. The conscious representation is an idea of the entity apprehensible by the conscious subject as "image and meaning"; such an ideal meaning, by proceeding the representation of a schema noticed in the context of a language, is a conceptual proposition. This case was represented in Figure 21, where the symbol **I** corresponds to a rational representation of the concept **xx** and the symbol **I'** to a conscious representation, i.e., to a mentate idea about the entity whose schema was **xx.** In summary: the symbol **I'** is an idea that emerges in the sphere of light in front of the conscious subject as a conceptual representation of the entity whose schema is **xx**; the meaningful foundation of **I'** is proposed in terms of the horizontal language in whose context the concept **xx** of the entity has been noted.

Now, the case reflected in figure 21 is general for all conscious representation: **I'** can both represent a habitual concept of the entity and a SACRED SYMBOL, that is, the representation of a myth, the God of the entity. The ideal difference between a habitual, non-sacred symbol of an entity and a sacred symbol lies in the energetic level at which its emergence is stabilized: the emergence of the habitual symbol concludes at a level Ψ_1, of low energy, a condition that allows the conscious subject to retain it in front of himself "volitionally dominated", preventing him from trying to develop his entelechial process on it during apperception; the sacred symbol, on the contrary, stabilizes exactly at the threshold of consciousness, that is, at a level of maximum energy, a condition that prevents the conscious subject from retaining it in front of himself for his apperception: when a sacred symbol emerges above the threshold of consciousness of the pasu, the conscious subject is inevitably enervated volitionally and ends up being CAPTURED and incorporated into the entelechial process.

In Part One, in the article "The Myth and the Sacred Symbol", we called "myth" the God of the entity, that is, the inverted Archetype found at the beginning of the formative scale of the schema or Relation.

Precisely because it is at the extreme end of the symbolic series of the schema, it can only be noticed if the conscious subject accesses a plane of signification of maximum obliquity: if this happens, the myth manifests itself in the sphere of light as a "sacred symbol". It is understood, then, that such "myths" are archetypal symbols well embedded in the structure of the schema and which are not easy to unleash: this is why it is said that the "myths" of the cultural structure are normally PASSIVE, although, if they were to achieve autonomy, they could have great active power and become dominant over the conscious subject. These "myths" are therefore, strictly speaking, "internal", proper to the schemes of entities of the cultural structure.

Analogous to the "internal myths", the myths that "express the ancient devalued Gods" are passive: they are locked into the superstructures of cultural facts, as "historical facts", beings of the past, incapable of manifesting themselves. Such myths are, strictly speaking, "external", and generally represent "dead" or devalued Gods. On the contrary, a dominant or active God is called Myth, or external Myth.

An external myth is, then, the devalued expression of an ancient God, of a Myth, its symbolic corpse. But the Gods do not really die, but remain as unconscious content of the collective psyche: if they have "disappeared", abandoning cultural activity, their invisibility is due only to the fact that they have been incorporated into the collective unconscious of their worshippers, losing sight of them momentarily or definitively. In this sense, the external myths are analogous to the collective Archetypes (inverted), that is, common to an entire race, whose characters are inherited in the archetypal memory and constitute an unconscious content of the human psyche, that is, a content of the shadow sphere. But these collective Archetypes or inner myths, as explained in the above-mentioned article, are only passive as long as they remain structured: if at some point they attain an autonomous behavior, they will have enough active power to "resurrect" the ancient God they represent and become Myth. Such "resurrection" can be "interior" or "exterior"; in the first case we have already studied how the sacred symbol tries to phagocytize the conscious subject and take control of the microcosm; in the second case, if the "resurrection" of the God is expressed by means of an exterior Myth, this can occur for two reasons. In the first place, because the sacred symbol is expressed externally by means of a sign and thus made known culturally to a community, which will then be the host of its psychoid activity.

Secondly, there is the possibility that the inner myth, without being expressed outside by the pasu, also triggers the resurrection of an outer Myth, of a psychoid Archetype. Answer: because of the metaphysical participation that every sacred symbol keeps with the universal Archetypes of the macrocosm. Where does the contact between both orders of symbols take place, that is to say, between the archetypal symbol of the inner myth and the universal Archetype of the outer Myth? Answer: As explained in the Tenth Commentary, there is a transcendent contact between the "personal collective unconscious" or "deep shadow sphere" and the "universal collective unconscious" or "deep astral world": the bridge between these worlds is established by the sacred symbols.

Let us remember that the sacred symbols emerge at the threshold of consciousness with maximum energy and show to the conscious subject only a superficial part of its semeic complexion since the rest is submerged in the sphere of shadow; "like a floating timber", like an "iceberg", we said allegorically of the emerging sacred symbol. Well, it is in the submerged part of the sacred symbol, in a region invisible to the gaze of the conscious subject in the extensive present (E.P.S.), that the transcendent contact is made: the shadow sphere is connected with the astral world because of the sacred symbol and, due to the archetypal essence of the latter, such connection is extended to the archetypal plane. Behind the sacred symbol, the inner myth, there is EFFECTUALLY the universal Archetype, the Myth, ready to unfold in a psychoid way on the superstructures "which include a universe of cultural objects and men, pasu or lost viryas, under their cultural form". That is why the cultural revelation of the sacred symbol, through the projection of a representative sign, is capable of bringing about the outcome of a psychoid Archetype, of a Manu, of an active Myth, whose process will give rise to all sorts of collective dramas, from a historical Age, of great duration in transcendent time and complex plot, to brief minor comedies such as regicide, the usurpation of Power, betrayal, the love triangle, etc., whose plots are known to all. It is, then, by a transcendent contact that occurs in the deep unconscious of man, in the sphere of shadow, "beyond" the threshold of consciousness, that the energetic leveling or semic equalization takes place that makes a myth a Myth, that is, the act by which a passive symbol, the myth, is transformed into a dominant being, the Myth, which is fed with energy subtracted from the collective psyche.

In short, myths are always present in all peoples and in all circumstances. Their passivity does not mean that they have died, for they could "resurrect" and become Gods again, as in fact has happened many times, according to the convenience of the Demiurge, since the Gods are, as it has already been noted, expressions of their psychoid Archetypes. We will not go into the details of the Demiurge's Plan and explain the necessity for him to project Manu Archetypes upon humanity in order to direct the evolution of life and form. We will only add that a Manu, the "idea" of a race, is the dominant collective psychoid Archetype, the God, of an Age; but a Manu, it should never be forgotten, is an unfolding of the Demiurge himself, a "divine appearance" devoid of individuality; If he "appears" to be a God, it is because the period of his unfoldment is too long to be appreciable by an incarnated spirit, chained to an incompatibly short vital period; finally, a Manu unfolds in a Hierarchy of intermediary entities, who receive the mission of carrying forward certain parts of the Plan: These entities, together with some members of the devic evolution and the "evolved" pasu or adepts, make up the White Hierarchy of the Traitor Siddhas.

Using these concepts we can now return to the initial approach and redefine, in modern terms of the Hyperborean Wisdom, the ancient idea of the Age. In the article "O" we had already advanced the only guidelines with which the problem of the Age is to be solved.

can be truly resolved, that is, the archetypal patterns. We saw there that every external culture occupies a "space" and takes place in a characteristic "time": "cultural space" is, "any place in which it is possible to carry out any of these three cocas:
a) a) to discover a designated entity, b) to project a sign, c) to recognize an object". The real space that fulfills any of these requirements constitutes the "universe" of "external cultural objects". The "time" of an external culture, on the other hand, was defined as "historical", History being "the continuous projection of external culture on transcendent time". Finally, the "historical fact" was delimited: "an event that stands out sharply in the continuous course of History" and that "is analogous to the manifestation of a relief **I** (figure 21) on the plane of significance (STT) of the cultural structure". From this analogy we can deduce the archetypal character of the historical fact and that is why its definition states that "every historical fact is the manifestation of a psychoid Archetype, or Myth, in a given cultural space".

Extending this definition for a suitable historical period and including what is obvious, that is, the pasu, we will be in a position to clarify the concept of "Age" from the archetypal and structural point of view. We say thus: EVERY HISTORICAL FACT IS THE MANIFESTATION OF A PSYCHOID ARCHETYPE, OR MYTH, BY MEANS OF A SUPERSTRUCTURE, WHOSE MEMBERS, MEN AND CULTURAL OBJECTS, EVOLVE AS A WHOLE TOWARDS ITS ENTELECHY. Every fact
historical, then, expresses the PROCESS of a psychoid Archetype. Let us now extend the definition, going from minor to major:

I - Any historical circumstance is the manifestation of a psychoid Archetype on humanity, within the framework of an external culture.
II - A historical ERA is the period during which the process of a God manifests itself over a cultural community.
III - A historical AGE is the complete period of manifestation of a Manu Archetype on a cultural and racial community, during which it evolves towards its entelechy.

H - Natural fact, historical fact and cultural fact.
The above definitions may provoke a doubt that we will clarify immediately. The question would be the following; if we have rejected the Modern concept of "Age" because we consider it to be conceived synarchically on the basis of preeminent cultural premises,
What is the sense of revaluing the ancient concept if it expresses that "an Age" is the duration of a Manu Archetype incarnated by the Demiurge? are we not again on enemy ground?Such objections are well-founded and therefore it is worth clarifying that, although both concepts of Age are insufficient and synarchical, the ancient one, although it refers to Manu, will serve us to explain the also ancient concept of "Kaly Yuga"; because, it is worth stating it, "Kaly Yuga" is indeed a hyperborean idea, on which mountains of confused opinions have been poured and which we will have to redefine in order to reveal or approach its Mystery and make it intelligible to a modern mentality.

The conceptual advantage of definitions "I", "II" and "III" with respect to the dogmas of official historiology lies fundamentally in the fact that such definitions allow us to confront the historical fact considered in its ontological integrity, while the same fact, described according to the official guidelines, is inevitably mutilated in its metaphysical roots. We want this difference to be clearly noticed before going deeper into the meaning of definitions "I", "II" and "III", and for this reason we will now point out the main reason why the official descriptions of the historical fact are insufficient and partial. We can advance that this cause comes from the confusion between "historical fact" and "natural fact", but, as such confusion is due to a typical case of gnoseological blindness, establishing the distinction between both concepts will require a long explanation.

It is presumable that the greatest error committed by a historian is not to distinguish that a historical fact is categorically different from one that occurred, for example, in a remote jungle, having as protagonists members of the animal kingdom, such as a fight scene between two lions, the fight, with all the drama it may entail for a sensitive observer, is a "natural fact that has happened with indifference to human existence and that develops under the impulse of a dynamic that is proper to it. The motor of that dynamic cannot be evident to man because it is exclusive to the natural fact, because it is circumscribed to the sphere of its effectiveness. Even intervening in the scene does not achieve more than disturbing the forces and that, in an effort to reestablish its natural development, the dynamics of the fact reacts against the interference; it can happen that the lions devour the observer and then continue with their combat or that he destroys the protagonists with a weapon, or a thousand intermediate variants, but it will never be possible to BE PART of the scene; man will always be alien to the natural fact and, therefore, will never be able to know it completely.

This insurmountable gnoseological barrier forces a natural fact to be described on the basis of the image that man perceives as a pure observer. From this distance, it is inevitable to deal with appearances or partial aspects of the fact, and for this reason it is licit, to a certain extent, to exhaust methodological efforts leading to the most complete description possible of the natural fact. This is what science does when it sets out to increase the knowledge available about a phenomenon: first it submits it to observation, trying to cover all possible aspects, decomposing, even, these aspects to reach its qualitative constitution and proceed to its DESCRIPTION if the senses are insufficient, that is, if the phenomenon exceeds the sensory framework, the "technique" will allow the design of instruments that expand the spectral framework of observation and reach those limits farthest from the reality of the phenomenon; Finally, all the information obtained is gathered and interpreted by elaborating a theory, which, given the process of disintegration to which the phenomenon was subjected and taking into account that a great part of it must have escaped observation, will always be impotent to present an integral explanation, which allows understanding the phenomenon in its totality.

Of course, in a civilization where science proceeds in this way, man and phenomenon constitute opposite realities. And even if the former manages to obtain as much knowledge from the latter as to elaborate theories, and even if these prove sufficient to develop technologies, the gnoseological gap not only remains open, just as it was when the phenomenon was first subjected to observation, but threatens to become wider and wider due to the dogmatism with which the aforementioned theories are affirmed without taking into account their errors and deviations. But that is another problem.

Phenomena, or natural facts, are investigated with the same scientific method and described in theories that, as we have seen, are insufficient to cover their complete reality. For this reason, of a cultural fact, we can only know some partial aspects, its appearance, and there is no reason to worry too much about it. But different is the case of the historical fact in which man not only participates as a protagonist, but also, fundamentally, constitutes its concrete support. Thus man is not "alien" and therefore it is not permissible for him to use the same method with which he observes natural facts to contemplate a reality in which he is inserted as an immediate actor. If such a thing is done, and in fact it is "done" in official historiography, it means that a false distance has been taken with the illusion of converting into an "object" under observation a fact of which one is inevitably the subject. But if the theory of a natural fact succeeds more often than not in diverting us from the truth of the fact it tries to explain, the theory of a historical fact, elaborated without heeding these objections, can lead us to the antipodes of its truth. We will be able to verify this last suspicion by deepening now, in this sense, our conclusions exposed in the article "E" on the "Ages" of the official History.

In the first place, in an official "Age" the historical facts are described, highlighted according to the eminence they have had for the historian, presenting them as accidental events whose only determination, if any is suggested, obeys purely physical causes. If a historical fact bears any relation to another, it is asserted that its nexus consists in certain "dynamic variables" (the economy, the class struggle, religion, war, the "dialectical movement," etc.), completely external and inconsistent to justify by themselves the genesis and evolution of the fact. It ignores here, as in the case of scientific investigations of phenomena, the structural relation that keeps the described aspect with the rest of the elements that integrate the totality of the fact. Official history, by asserting itself on some particular elements of this structure (the variable such and such), can only expose partial aspects of the true facts, apparent images behind which the truth of what happened is hidden. By operating in this way, a historical fact or an Era is presented to us from its most evident side (the appearance), that is to say, its grossest and most material side, affirming as efficient causes of its determination some of the famous "dynamic variables", which can only be done at the cost of cutting off the metaphysical extensions that every historical fact possesses according to definition "I". Let us see an example of this rationalist obsession: it was of no use that Alexander the Great himself declared that he began the conquest of the world on the advice of Zeus; for the modern "historian" Alexander, a member of the human SPECIES and of the Greek CIVILIZATION, belonged to the CLASS of the military, to the CATEGORY of the conquerors and to the GROUP of the believers; Zeus, on the other hand, is only a deity that integrates the SET of Greek myths.

If we reflect on the "scientific" attitude adopted in presenting a historical fact classified "by parts" we will see that it has been taken as an "object of observation" and therefore confused with a "natural fact", such as an eclipse or the annual migration of swallows, that is to say, with events from whose determinations man is absolutely excluded. Let us follow the steps taken by the modern "historian". First, an event in the life of Alexander the Great (his decision to conquer the world at the behest of Zeus) is placed in the category of "casus belli, casus dementiae", that is, "act of war, act of madness"; then it is disintegrated by separating its parts, which will be classified one by one according to taxological guidelines, pigeonholing them into sets, classes, groups, etc.Finally, the fact is reconstructed on the basis of those parts that the official criterion considers more important or representative (an authentic theory is elaborated) and it is presented to the public for its consensus. As we announced, it is verified that after the historiographic operation only a partial aspect of the phenomenon is shown to us; but this aspect is the most miserable: because it describes the fact disconnected from its metaphysical motor, Zeus, who in the 4th century B.C. was a dominant archetype, a God, and not a mere "myth".

We have thus demonstrated the inadequacy of modern, rationalistic methods applied to the interpretation of historical fact and we have denounced the error committed by proceeding to disintegrate it analytically and to integrate it by rational synthesis: the investigation of historical fact is approached in the same objective manner with which natural facts are treated.

But the historical fact is not, like natural facts, the objective presence of an evolutionary process whose unfolding man can only attend as an observer. In the historical fact, even in those that have occurred thousands of years ago, man, of whatever epoch, is always a "subject" BECAUSE THE HISTORICAL FACT IS, FIRST OF ALL, A CULTURAL FACT. This identity is
It is tremendously important because it supports the superiority of the definitions "I", "II" and "III" over the modern concept of "Age" based on the rational analysis of historical facts.

This "rational analysis", consisting in decomposing phenomena into eminent aspects in order to then "understand" them in a theory, is not proper to the pasu. Let us observe that, as we studied in Part One, pure reason operates on the design of entities without decomposing them at any moment: the first operation "discovers" the design and the second operation "interprets" it, conforming the scheme; but such interpretation is not analytical but synthetic, since it arises from the "application" of the design on the archetypal memory. The so-called "rational analysis" is not carried out by the "rational subject" or "reason" but by the cultural subject IN the cultural structure, operating with cultural premises and mathematical principles, elaborating cultural "models" of the entities that are only "concepts", that is, aspects of the scheme or truth of the entities. Rational analysis" could therefore be more properly called "cultural analysis". And this "cultural analysis", which in this epoch has been imposed as a rigorous cognitive method, is not, we repeat, proper to the pasu BUT TO THE LOST VIRYA.

It is from the genetic mutation produced by the "genetic key" of the Traitor Siddhas that opens the possibility of a wrong and UNNATURAL interpretation of reality. The pasu could, indeed, interpret a design in a deficient or primitive way, but such an apprehension of the entity could never be "unnatural", opposed to the evolutionary and progressive sense of the archetypal entelechial processes. Only the intervention of the chained Hyperborean Spirits, by the "essential hostility" that in one way or another always manifests itself on the lost Self, introduced the doubt about the entity, the distrust about its truth; that is to say, in the lost Self every virya always exists a luciferic reflection of the Spirit that ends up doubting the entity and submitting it to the "cultural analysis". But the chained Spirit is necessary to accelerate the evolution of the sphere of consciousness of the pasu, to fulfill the purpose imposed by the Demiurge on man to be a bidder of meaning in the world, a creator of external cultures. Being impossible to prevent, in this evolution, the analytical tendency imposed by the Spirit on the pasu's soul, the Traitor Siddhas planned a Strategy aimed at keeping man in confusion WHEN SOME KIND OF LUCIFERIC RATIONALISM LEADS HIM TO DOUBT THE ARCHETYPES OR GODS AND DANGEROUSLY COMES HIM CLOSE TO THE TRUTH ABOUT HIS ORIGIN. ETERNAL AND EXTERRESTRIAL: hence the Hyperborean Wisdom affirms that "culture is a strategic weapon" for the Synarchy.

As a negative strategic effect for the Spirit, as we explained in articles **I**, **J**, **K**, **L**, of the section "The Awakened Virya", we must consider the "cultural model", intermediary between the lost Self and the external world. And the "rational" (or cultural) analysis, the synarchic doctrines, and the cultural model built with such analysis and on the basis of such doctrines, are the cause of the error that we are noticing in the official interpretation of the historical fact.

Let us recall conclusion 7 of the allegory of the "imprisoned Self", that is, the Self of the lost virya, which we studied in Part One.

- 7-

c - The "prison" is analogous to the "cultural structure".

> Also: certain parts of the "prison", walls, moats, bridges, etc., are analogous to certain parts of the "cultural structure", that is, the "preeminent cultural premises".
>
> Commentary -Keep in mind that, in the allegory, both the "guardians" and the "prison" are intermediaries between the prisoner and the outside world. But the "guardians" are "dynamic" intermediaries (analogous to "reason" in the lost virya) whereas the "prison" is a "static" intermediary (analogous to "cultural structure" in the lost virya).

On the other hand, in conclusion 8, the following was stated:

c - The "outside world" beyond the prison is analogous to the "outside world" beyond the "cultural structure" that holds the "I" in the lost virya.

From these analogical conclusions the following definition follows: The "inner culture," or "model, cultural," is an "intermediary world" between the lost self and outer reality. But this "world" surrounds the lost self in such a way that, except by tracing back to the SELBST, all paths to external reality must inevitably pass through it; the cultural model truly "imprisons" the lost self within the boundaries of its environment. On the other hand, when the lost I, which is submerged in the conscious subject, perceives a representation, i.e., bends "towards" the mental object, the "masking effect" occurs immediately: reason, the rational subject, reacts to the perception "as if it were an interrogation" and responds by means of a rational, analytical interpretation of the representation, which is superimposed and confused with it.

Reason, like a shadow, follows the lost self in all its movements and tries to logically formalize its activity; analogously to the prison guards it is an intermediary between the lost self and the external world. But, according to conclusion 7, reason is a "dynamic intermediary", while the cultural structure is a "static intermediary". Consciousness, being oriented towards the external world by the mechanics of the rational cognitive process, is situated in an intermediary world which we call "inner culture" where all objects of knowledge are logically constructed and are a mere rational approximation of the real objects they represent. The way to free oneself from the yoke of reason does not consist in "avoiding all psychic movement" in order to elude the rational response, as proposed by contemplative systems, but in taking the attention away from the external world and reorienting it towards a new center, from which knowledge is obtained directly from the object, by gnostic revelation. The Hyperborean Wisdom affirms that "interrogation is the worst strategic error of the virya" and recommends using in its place the Gnostic principle: "to know is to remember"; he who interrogates enables reason to confuse him with its deceitful answer, on the other hand, he who disposes the spirit to remember, can come to know everything by immediate revelation since the truth IS ALREADY IN HIMSELF.

The cultural structure is immersed in the unconscious, as the content of the shadow sphere. Conscious representations, ideas with image and meaning, emanate from the cultural structure as an effect of rational and cultural activity, and emerge into consciousness where they confront the lost ego. These ideas possess a conceptually codified meaning in a habitual language, which is conscientialized as a rational proposition or assertion. Every ideal object, conscious representation or fantasy, is finally "proposed" in some conceptual language as a consequence of the Ego's flexions, the meaning being analytically decomposed: the ideal object thus becomes a rational reconstruction founded on the preeminent cultural premises of the "cultural model".

The "cultural model" can be considered as the set of cultural premises with which the cultural subject translates the cultural structure into the same habitual language: the cultural model is, then, a set of concepts-taktales noted in the same plane of signification or linguistic context. Let us remember that all language "is the possibility of constructing a system" and that the habitual structure, where the simple systems, simple assertions, mathematical assertions, etc., are registered, is capable of expanding on any scheme of the cultural structure and translating it according to its linguistic modality. Thus, in potential, the cultural model is present at every moment of the existence of the lost self because, from a few simple assertions, the cultural subject is able to reconstruct any complex scheme and propose its meaning. (The prison-labyrinth that holds the lost self acquires gigantic proportions, which leave well behind the prison of allegory, considering the infinite assertions in which a Culture can be conformed). However, man rarely suspects the enormous edifice on which his consciousness moves when he travels a path determined by reason as a formula for knowing a thing, a path that, on the other hand, is experienced as the very knowledge of the thing or confused with the thing itself.

In article "C" we defined an "inner culture", static and individual, and an "outer culture", dynamic and collective. For the Hyperborean Wisdom, which is a noological science, only the "inner culture" is true culture. This conception is based on a magical-warrior point of view for which the external world is "Maya", the illusion of the real. The "inner culture", sustained by the cultural structure of the microcosm, certainly also belongs to the illusion of Maya: but to a lesser degree. Thus, starting from an eticonological assessment whose foundations will be explained later, the Hyperborean Wisdom affirms that, IN the illusion, the inner culture possesses an existence of a higher degree than the outer culture: hence its strategic importance as an object of control, both for the Synarchy and for the Loyal Siddhas. The "external culture", as defined here, as a superstructure sustained and animated by a psychoid Archetype, exists only for the pasu and the lost virya, WHO CANNOT AVOID BEING INTEGRATED INTO IT. For all "external culture" exists only FOR men who create it by putting meaning into entities and allowing the psychoid Archetype to manifest. Without "man", pasu or lost virya, there are no cultural objects and without cultural objects and men there is no culture; without man there is no manifestation of the psychoid archetype, that is to say, there is no Manifestation of the Demiurge, nor Evolution for his Consciousness of the Meaning of the World.

It is worth repeating that cultural objects, even those produced by man such as a fork or a city, mean nothing outside of him and that if humanity were to disappear all objects used by man would cease to be cultural. That is why it is ridiculous to distinguish between "dead" or "living" cultures when referring to the external traces left by human communities in their passage through History (or Prehistory, as intellectuals pompously like to call the time when man possessed blood purity and did not write).

There is only one culture and it is structural, static and interior; and there are external cultural objects, utilitarian or aesthetic, which have a meaning for the man who produces and uses them and which may have another meaning for future men who encounter and observe them. But all the cultural objects of a human community do not constitute its culture, they neither "live" nor "die"; they accompany it as long as it exists and vary if it evolves or remain stable if the community stagnates or dies. By themselves the objects do not say anything and that is why when an archaeologist unearths a village, of an unknown community, he must allocate part of his own cultural structure to reproduce INTERNALLY the culture of the men who inhabited it. And this reproduction, according to the distance it keeps with its own cultural premises, may or may not modify the structured assertions of its culture. Let us not forget that in the cross-cultural contact between different peoples, reciprocal modifications occur, such as Greece-Rome, Spain-Mexico, etc. Thus, a number of buried cultural objects can never be a "dead culture" if people take care of them. And neither can they be treated as "objects of observation", in the manner of "natural objects", pretending to detach themselves from their human sense; a sense that has been restored in some way from the moment that attention has been fixed on them. For the same reason it is not possible to objectify a historical fact by resorting to the artifice of declaring that it belongs to the past and therefore does not include us as subjects, since the paths that the subject follows in the cultural structure to understand the fact make it a current experience that affects and conditions us. It may be that an insufficient understanding of the historical fact changes its original meaning, its truth; this is something that will unfailingly occur, to some extent, due to the influence of the preeminent cultural premises; but the historical fact will always affect us in its character of "cultural fact", of human invoice, and as such it will involve us as subjects of its plot from the very moment we reflect on it, We will return to the double character of "historical" and "cultural" fact.

Finally, we must emphasize that the cognitive-rational process we have described so far prevents the complete apprehension of any natural fact or phenomenon, since the lost ego will only obtain from it a cultural reconstruction, that is to say, a rational synthesis. In most cases the process develops unconsciously and it is not realized that the lost ego is dealing with synthetic images, archetypically shaped by the assertions of the cultural structure, which only bear a relative resemblance to the object of reference. But when one tries to "investigate" a natural fact, for example: a phenomenon, then the difficulties become obvious and the rational inadequacy becomes evident. Part of these difficulties have already been considered; now we complete the concept.

Reason "knows" by a dialectical process; its means are: analysis and synthesis, that is: decomposition and reconstruction of the object under observation. For many reasons, which it would take too long to express here, among which are sensory insufficiency and a deficient biological development of the archetypal memory, REASON ACTS WITH GREATER PRECISION IN DECOMPOSITION THAN IN RECOMPOSITION. We have already criticized the qualitative description and have qualified it as insufficient to apprehend the truth of the concrete object as a totality, that is, its being. Let us now consider the most precise possible description of a phenomenon that it IS possible to make by rational means.

Theoretically a phenomenon can be described completely, from the mathematical physical point of view, by establishing a system of differential equations such that each equation contains a principal variable linked algebraically to all the other variables and expresses "the behavior" in time of a principal magnitude as a function of all the other magnitudes. (This example can be discussed, but this does not detract from its didactic merit, important here, since we wish to show clearly the inadequacy of the rational cognitive method, and we try to do so briefly. We do not ignore Heisenberg's objection (uncertainty) or others like it, which nevertheless can be overcome by using discrete mathematics). But, as we said, it is easier to disintegrate than to integrate: there is no way to integrate all the differential equations that describe a phenomenon and reduce them to ONE FORMULA that allows access to a complete vision of it. The most that is achieved is to arrange the equations IN AN ALGEBRAIC STRUCTURE that is neither more nor less than the ABSTRACT FORM OF THE CULTURAL STRUCTURE of the phenomenon, that is: a cultural structure (or substructure) representative of the phenomenon in which the assertions have been replaced by mathematical variables and the preeminent cultural premises by differential equations. The problem is that no one can contain in his cultural structure a mathematical structure of infinite differential equations: and this system is needed to describe ONLY ONE PENONON! Not even the greatest mathematicians have managed to do anything but intuit, in rare and fleeting ecstasies, the representation of some mathematical structures of less complexity than the one we have considered.

This proves the impotence of any rational method as a way of knowing reality: if it is not possible to apprehend a phenomenon, even when it is transformed into an equivalent mathematical structure, how much less will it be possible to do so when one starts from a few qualities to reconstruct the original object! But, what is worse, the analytical method is often used for more than just investigating phenomena: in fact, as we denounced in due course, it is often not possible to distinguish a historical fact from a natural fact, and therefore one pretends to "investigate" the historical fact, rationally, by separating its parts by analysis and then synthesizing "a piacere" the past events to present an intentional and often false plot of the real fact. And this attitude is the greatest aberration, we can now understand, since the historical fact is also a cultural fact, that is, an external object ESSENTIALLY STRUCTURED, against which it is not possible to use the tools of analysis and synthesis to understand its reality.

Every cultural object is part of the cultural structure and, to a lesser degree, also a structure. The same is not true of natural objects, of which their genesis and process elude us, and about which it is often not clear whether their form is supported by a structure or some other kind of organization or whether, perhaps, their matter has no organization at all. In such objects it is possible to apply with some success the rational method, as demonstrated by Western empirical science, and to extract knowledge. But a cultural object is essentially a structure and as such does not admit in any case the decomposition of its architecture.

In a structure each element is interdependent with the other members and with the totality. That is why it is not possible, as would be the pretension of rational analysis, to consider the part as separate from the whole: on the contrary, in the structure, the whole conditions the part and determines its function. A cultural object, as a structure, is a totality only apprehensible as such.

But such an apprehension is perfectly possible, unlike what happens with the physico-mathematical structure of a phenomenon, because every cultural object comes from the cultural structure, that is, from the human psyche.

Every cultural object is, in this sense, a mathematical project because it has been projected, already structured, into the world from the cultural structure and, like the latter, constructed with simple and compound assertions, that is, with mathematical principles. Thus it is that cultural objects, if they are recognized as such in the world, can be apprehended structurally after their introjection; but if, on the contrary, one tries to decompose them analytically, one will only succeed in destroying the structures and thus definitively ignore their functions.

Now, a historical fact is, gnoseologically, a cultural fact: the cultural fact "par exellence" (one can consider the historical fact as a cultural fact "past"). Protagonized by the members of a community, it involves in its plot not only the universe of external cultural objects but also the neighbor. The historical fact, in its character of cultural fact, is, then, essentially structural.

We have already said that the analytical method is insufficient to provide certain knowledge of an external cultural object due to its condition of structure and that it must be apprehended directly in the cultural structure, which is interior: it belongs to the psychic sphere. This means that, although apprehension is carried out with reference to the cultural object itself, the cultural structure provides the consciousness with an image conformed with material independence of the exteriority of the object. An object apprehended in this way is essentially structural, because it is cultural, and in no way has it been divided by r e a s o n. Is the same true of a structure that is composed of a collection of external cultural objects: the historical fact, for example, as a cultural fact?

First of all, let us see what kind of structure the cultural fact is by establishing, for this purpose, a relation of analogy with the cultural structure. Let us begin by calling the structure of the cultural fact SUPERSTRUCTURE and let us consider that the "elements" members of it consist of external cultural objects. The neighbor, in it, is effectively structured as an external cultural object. The superstructure thus becomes purely factual and composed of cultural objects that fulfill a role equivalent to that of the systematic assertions of the cultural structure.

But between the cultural structure and the superstructure of the cultural fact there is no opposition but integration. Indeed, there are two reasons for this: on the one hand, the superstructure surpasses the cognitive capacity of man insofar as it includes him as a member of its context, and, on the other hand, it possesses sufficient power to grasp the cultural structure of any individual and integrate it into his own existence.

In other words: man, if he is an unconscious protagonist, acts as an external object participating in the unfolding of the cultural fact; but as soon as he tries to know, and directs his attention not to the structure of the external cultural objects, but to the superstructure of the fact, then the cultural structure is confronted with the superstructure and the greater power of the latter catches the former "externalizing" it as well and turning it into an active subject of its drama.

It is impossible, then, to know the true form of a superstructure, and not precisely because of the limitations of rational inquiry. But "the form" that supports a superstructure is the "cultural fact" itself, which, and this we affirm again, it will not be possible to apprehend AS AN OBJECT OF KNOWLEDGE.

It is not possible to apprehend the cultural fact before being apprehended by it; it is not possible to turn it into an object before it includes us as subjects of its drama. That is why it makes no sense to distinguish cultural facts "temporally" by the degree of power they possess to act upon us and to suppose that past, i.e. historical, facts are passive and, therefore, susceptible of being taken as objects of study or "investigation". Every historical fact is actual for those who fix their attention on it, that is: for those who confront their cultural structure with the superstructure of the fact.

We have said that the superstructure of the historical fact possesses greater power than the cultural structure of the observer and that for this reason the former is always actual for the latter, trapping him as the subject of its drama. It can be asked, then, from where does this tremendous power, capable of integrating man in his own process, come to an external organization, "from the world": FROM THE PSYCHOID COLLECTIVE ARCHETYPES.

Answer that refers us to definitions "I", "II" and "III" to which we will expand after considering the comments made so far.

I - The superstructure of the cultural fact.

In the fifth volume, whose content consists of the subsection "Superstructure and Cultural Records", a deep and systematic study of superstructures is carried out. The present article, which deals with general aspects of superstructures, to complement the recently defined concepts of "external culture", "Age", "historical fact", "cultural fact", etc., can be considered as an introduction to the aforementioned volume.

Let us make a very synthetic summary of the main conclusions provided by article "H". In article "F" we demonstrate the arbitrary way in which modern Historiography uses the word "Age", which has been emptied of its content to serve the sole purpose of indicating the intervals of time into which official History is divided. In article "G" we declare our intention to restore to "Age" its ancient meaning and, to this end, we adopt a critical attitude towards the "rationalist mentality", guilty of most of the errors that are committed when we try to know the truth of a historical fact. We begin by recalling that in remote antiquity the concept of Age did not start from man but from God. But then we clarify that the ancient "Gods", today remembered as myths, are in reality external Archetypes (Psychoids), that is to say, dominant in certain epochs to act ON MEN AND THEIR ENVIRONMENT. Then we postulated three definitions (I, II, and III) of which, the first one, said: "any historical circumstance is the manifestation of a psychoid Archetype on mankind, within the framework of an external culture".

In order to understand these definitions in all their depth, we decided to show that "historical fact" is usually confused with "cultural fact", to which man is alien: it is not possible, we said, to take "historical fact" as a mere "natural fact" and make it the "object" of research. Why? Because historical fact includes man in its form as a concrete support and not only prevents him from being "alien" (as with respect to natural fact) but manifests itself "always actual" for his attention, independently of the chronological time in which such fact has occurred.

Finally we return to the identity "historical fact - cultural fact", but now we see that the cultural fact is ESSENTIALLY STRUCTURED, and so is the historical fact. But the cultural fact is factual and includes in its structure the external cultural objects and the men who manage to integrate its power; it is, rightly, a "superstructure". That is why we asked: where does the power it possesses come from, to an "external" superstructure, proper to the "world"? And we got the answer: from the psychoid collective archetypes. Let us now extend this answer by resorting to the analogical comparison between the cultural structure and the superstructure.

In Part One, in the article "The Myth and the Sacred Symbol", we saw that, when the emergence of the sacred symbol, of the inner myth, takes place before the lost ego, the latter "will try to unfold its process upon it, involving it as an actor and not as a mere spectator". This happens because the sacred symbol is referred to the conscious subject, who is the one who sustains the fantasy; and because its metaphysical extension, its participation of the universal Archetypes, assures it enough power to anesthetize the conscious subject and phagocytize it. If the subject lacks sufficient volitional energy to suppress the retention of the sacred symbol, the latter, like a true Archetype, will CAPTURE it and make it the object of its manifestation, trying to develop itself until it reaches entelechy. In short, THE EMERGENCE OF A SACRED SYMBOL IN THE CONSCIOUSNESS TENDS TO TAKE AWAY THE ATTENTION OF THE LOST SELF THROUGHOUT ITS PROCESS.

This process is analogous to the emergence of a psychoid Archetype in the external world, in the sphere of the Sense of the World of the Demiurge, an event that is called "cultural fact". Synthetically: the emergence of the sacred symbol in the psychic structure of the pasu is analogous to the cultural fact in the external world. And, just as the sacred symbol "tends to alienate the attention of the lost ego throughout its process," the psychoid archetype will attempt to capture and integrate the external observer into the superstructure of the cultural fact. The cultural fact, of course, is the "form" that contains a superstructure of cultural objects and men.

The Archetype of the cultural structure, or inner myth, possesses "passive potency" and, in order to emerge, needs additional energy, which is contributed by reason as a response to the reflection of the lost Self; because of reason the Archetype is "disengaged" from the seamic structure of the design, as explained in Part One. Similarly, the psychoid Archetype of the archetypal plane, or Myth, also has only "passive power" and requires, for its manifestation, additional energy, which is brought from the "universal collective unconscious", that is, from the "deep astral plane" (region B, fig. 39), by the whole cultural community. It is the action of the community, by arranging as a collective cultural object a sign that represents the symbol

The sacred, who provokes its manifestation and "unhooks" it from the Cosmic Plan in which it was structured.

When a psychoid archetype is actualized in a superstructure, it does not remain still, but, on the contrary, shows itself to be animated by a certain movement. The form, that is: the cultural fact, evolves towards its maximum perfection, which is also the closest possible approach to the "archetypal form"; that is why we call "entelechy" the "final form", which is the Archetype itself, towards which the evolution of the fact tends. But the form is sustained by the superstructure, so that it is in it, in each of its elements: cultural objects and human community, that the psychoid Archetype develops and becomes concrete.

In this evolution the Archetype brings into play an enormous amount of energy, which constitutes the very "reserve" of the community (energy taken from the "collective soul") and which is transformed and channeled into the superstructure.

It is now understood why we affirmed that the "greater power" of the superstructure was capable of capturing the cultural structure of an observer and integrating it into its own existence. The energy that drives the development of the cultural fact is of a higher degree than the human one, that is to say, than that of the individual man, because its origin is collective, it comes from that "greater power" that the superstructure possesses. The cultural fact evolves towards its entelechy, but progressing instant by instant in different concrete realities. If a man "does not participate" in the cultural fact, an impossible hypothesis as we shall see, and confronts its reality by taking it as an object of knowledge, he will try to rationally reduce it to concrete reality by abstracting certain eminent qualities. We have already explained that it is not possible to apprehend a superstructure, nor any structure, by employing the analytical-rational method, going from the concrete to the abstract. But the problem here is not that man, the objective "observer" of the superstructure, obtains an erroneous concept of it, but that, by this very act of observing, he becomes one more element of the superstructure, through which the evolutionary impulse of the psychoid Archetype is channeled.

The cultural fact is developing driven by a great power, WHETHER THE OBSERVER NOTICES IT OR NOT, and in this march towards entelechy the superstructure TAKES WHAT IS NECESSARY FOR ITS PERFECTION AND REJECTS THAT WHICH IS NOT
USELESS OR OPPOSED. Except in the case of the awakened virya, who will be rejected because of his opposition, all men ARE NECESSARY for the evolution of the fact as long as they participate in it. But to be an "observer" is already to participate, as a witness, and therefore all the power of the superstructure will be concentrated to achieve its integration. This is not difficult because when "observing" (the cultural fact) the "cultural structure" of the observer and the superstructure are confronted, producing what the Psychosocial Strategy calls "CAPTURE", that is to say, the integration to the evolutionary process of the cultural fact.

Naturally, in a cultural event, one or more men participate unconsciously, who are ultimately the ones from whom the psychoid archetype nourishes itself to develop; we have not wanted to touch this aspect of the superstructure because the

The same is studied in great detail in our work "Treatise on Psychosocial Strategy of the ", within the theory of gregarious phenomena, and because the case of the "observer" captured by the superstructure is highly didactic to demonstrate the fallacy of considering "external culture" as an "object of knowledge". As we shall see in the fifth volume, the only way to obtain "certain" knowledge of an external culture is by consulting the Cultural Records, for which it is necessary to have the FACULTY OF ANAMNESIA; a faculty proper to the Hyperborean Initiates that the Order of Tyrodal Knights teaches to develop. The concept of Cultural Register is explained in the fourth and fifth volumes.

Why, then, is capture produced? Answer: because when the "reason" of the observer explores the superstructure he discovers in it his own projections, that is to say, he "sees" in the external world things of his inner (unconscious) world. But these projections do not occur accidentally, but ARE SEARCHED for by the psychoid Archetype by adequately disposing the superstructure to receive the convenient images. If the observer believes to see that the cultural fact develops according to his own inner processes, he will voluntarily integrate himself to the external process or, what is t h e same thing, he will weaken his will of opposition. We will ask ourselves how it is possible for the observer to see that which suits the evolution of the psychoid archetype and not something else, and we will try to explain it by means of a metaphorical figure. Let us imagine a mosaic in which the images of all the people we have known in our life are arranged, one next to the other, in no order. It would undoubtedly be an enormous painting, let's say about a thousand square meters. Let us imagine, again, that such an enormous mosaic is standing vertically behind us and that we cannot turn around to see it. We have only the resource of using a small mirror, which will return us a portion of the mosaic because it is too big and we are too close. Well, arranged, thus the things, it will be enough for us to MODIFY THE POSITION OF THE MIRROR to obtain the reflection of each one of the faces of the mosaic. But among the many people represented there, there are some that we love, others that we hate, others that hate or love us, those that arouse pity or resentment, etc.; that is to say, the people that we have known in our life are not only memories, but, associated to their image, there is an affective charge that is patented by the evocation. That is why when we move the mirror we see a face that makes us smile and then another one that we do not want to remember, and a third one for which we shed a tear, and then, perhaps, we return to the one that made us happy and we stop for a long time on it, or, if we have not found it yet, we will move the mirror and we will go through the mosaic SEEKING the most beloved face.

Inside us there are always things we want to see, feel or do and others that we try to deny or hide. In order to trap ourselves, we only need to face the reflection of our own desires. The psychoid Archetypes "orient" the superstructures (as if they were the mirror of the metaphor) so that they reflect that which we unconsciously wish to see (the process of our own inner Archetypes) before which (as before the faces that make us smile and love) we will remain trapped for a LONG TIME.

The metaphor has shown us in what way the capture BEGINS: a reality ORIENTED to reflect the inner expectations and affective projections of the observer; subsequently: the attraction of the outer illusions that we believe we discover realized in the cultural fact. This is, however we look at it, an authentic violation of the psychic intimacy of the observer and his subsequent submission to the evolutionary process of the superstructure, that is to say, to the Great Deception, to Maya: "the illusion". That is why we said, some pages ago, that "the greatest power" of the superstructure captured the cultural structure and integrated it into its process "EXTERIORIZING IT".

Once man has been incorporated into the external process, the psychoid archetype will nourish itself with its own energy and will determine his behavior within the formal limits of the cultural fact.

What are the man's chances of avoiding capture? Very few. In the state of the lost virya it is very unlikely that he can escape the archetypal processes of which the reality of the external world is composed. That is why the Siddhas try to awaken the Minne, the memory of the blood, inducing the Song of A-mort, and try, by various strategic means, to destroy the superstructures that include the Hyperborean lineages in their evolutionary processes. For the Hyperborean Initiate the process of the psychoid Archetypes has a specific name: DRAMA; and its final perfection, its entelechy, is perceived as a CATASTROPHE. The lost viryas who participate in a cultural event do so as actors in a drama whose plot is unknown and transcendent. Let us note one more definition: A "dramatic plot" is the content of the psychoid archetypes whose concrete manifestation is the superstructure of cultural facts.

We have already said, several times, that it is not possible to put cultural facts under objective observation without running the certain risk of being trapped and integrated into the process of the superstructure that sustains it. Now we can add, given that we have qualified the process as "dramatic", that "in the cultural fact a drama unfolds of which it is not possible to be a spectator".

In effect: the Archetype develops in the superstructure and its power aims at the entelechy of the cultural fact, that is, at the catastrophe; in this process it "takes what is necessary to reach its perfection" by incorporating into the drama all those who are in "CULTURAL RELATIONSHIP" with the superstructure, that is: all those who "know" the cultural objects of the superstructure by identification with assertions of their own cultural structure. This concept makes it possible to define a "radius of action" or sphere of influence of the psychoid archetype from the two basic elements of which the superstructure of the cultural fact is composed: the "cultural objects" and the "man" (lost virya). Wherever a "cultural object" is recognized, it will always be a plane of action for the psychoid Archetype, which will incorporate the observer as an actor in its drama: forming a "superstructure" and forming a "cultural fact".

We see, then, that for the process of a psychoid archetype there is no need of time: only cultural objects and culturizing subjects are required, that is, men provided with a "cultural structure" for whom the mentioned objects are identifiable. Hence, past facts can be repeated, taking themselves "current", from the very moment that a "cultural relation" is established with an observer, that is, with someone who suffers the illusion that a cultural fact can be the object of his observation. A historical fact, that is to say: a past cultural fact, will always be potent to incorporate a man as the subject of a drama. This being so, where does the necessary power for this come from?

We have said that, in a superstructure, capable of "capturing" a man and incorporating him into its process, the power comes from the psychoid archetype toward whose entelechy it evolves. But a superstructure is factual, concrete at each moment of its unfolding; the power that gives actuality to the cultural fact is clearly seen in the dramatic change that manifests itself in the neighbor, unconscious actor (like ourselves) of a transcendent and ungraspable argument. This prodigious power, which develops in an irresistible way as "force of destiny" or "direction of the drama of life", it is acceptable that it comes from a "dominant" psychoid archetype in the present moment since we can verify it in the "dynamics of the cultural fact", of "this" cultural fact in which we are included as active subjects. But, from a past fact, it is not very evident how there can be enough power in a "devalued" psychoid Archetype, transformed into a "myth", to capture an observer and incorporate him into its drama. However, this is an illusion produced by the excessive dependence on the temporality of the external world, by the synchronization of the biological clocks of the microcosm with the time of the macrocosm, which translates into an artificial exaltation of the "present" as the temporal support of the consciousness: hence the lost "I" is always "present consciousness". In reality, a psychoid Archetype that was dominant in the past, and whose process gave rise to a historical fact, has not vanished into nothingness, just because it has reached entelechy ONCE in History: to think that would be like supposing that that corn plant, whose germination and growth we have observed, will not be able to repeat itself again after the evolutionary process has been exhausted. But we know that this is not so and that, in nature, life repeats itself following the cycle of the formative process. In this sense the psychoid Archetypes of a superstructure do not differ from those that sustain the natural forms and both of them try CYCLICALLY to manifest their process and evolve towards the concretion of the entelechy.

A psychoid archetype never dies. If it "disappears" from sight (i.e. from the collective consciousness), this can be due to two causes: either it continues to act effectively, but at an unconscious level, or it has really lost its effectiveness to act; the latter means that it will remain on the archetypal plane until such time as a human community vitalizes it and incorporates it into its process. But a "sleeping" psychoid archetype, a myth, is a germ that tries to develop at all times and that is why it is not possible to contemplate the historical fact, to "study it and know it".

objectively, because it immediately incorporates us as subjects of its drama. Of course, this capture does not mean that the historical fact will be repeated in the SAME way as in the past moment in which it occurred; for that it would be necessary that nothing had changed, for example, that all the cultural objects and the same climax of that fact that we are evoking were there. This is not how a psychoid archetype manifests itself. In the same way as no kernel of corn is the same as the other, but that does not mean that they are no corn, the forms acquired by the facts produced by the same Archetype, in different historical epochs, admit a certain degree of variation, not essential or structural but formal. The cognitive relation established with the psychoid Archetype of a historical fact, even if it is not enough for it to develop completely, IS ENOUGH, nevertheless, for it to DEVELOP TO SOME EXTENT. And that development, that power that begins to flow in us when we "understand" the dramatic plot of the historical fact, implies the capture and inclusion in a superstructure, in the same way as if we had observed an apparently "more actual" or "present" cultural fact.

J - The double origin of the "Golden Age".

We can now return to definitions I, II and III. Applying the concepts seen so far, we can better understand what we meant by: I - "any historical circumstance is the manifestation of a psychoid Archetype on humanity, within the framework of an external culture". We could also add "The historical fact is the concrete form that a superstructure of men and cultural objects acquires during its evolution towards the entelechy of the psychoid Archetype". A Historical Age is thus, not a simple period of time between eminent events, as the official History wants it, but "the evolutionary process of the Manu Archetype". This psychoid Archetype, which acts on all humanity, takes thousands of years to develop and is the true "force of History", the ultimate dynamic of every cultural fact. Under its enormous mantle are sheltered other lesser orders of collective Archetypes. Such Archetypes may manifest themselves in various facts, but ALL FACTS keep among themselves a structural relationship called MACROSTRUCTURE, AGE, or YUGA; the macrostructure (of all cultural facts) is a concrete form of the Manu Archetype.

This Archetype is so powerful that the beginning and the end of its process is accompanied by tremendous modifications in the terrestrial surface and by an "evolutionary leap" in the humanities that populate it. This means that there is a TELURICAL influence of the psychoid Archetypes in relation to human evolution. However, this relationship will only be defined in the twelfth volume, when the concepts of "microclimate" and "psychoid island" are explained, without which it is not possible to understand the GEOCRONIC effect that the Earth exerts on the different ethnic groups and the reason for the ancient strategic migrations of the Cro-Magnon men. When we explained the method of the "genetic key", used by the Traitor Siddhas to favor the spiritual enchainment, we said that "it is based on the maithuna between a member of the human species, from which peoples and nations will descend, with a Traitor Siddha incarnated in an updated body of the Manu Archetype". This statement refers exclusively to the method employed by the Traitor Siddhas to "adjust" genetically the different races: for this they precipitate the entelechy of an Archetype.

human and, incarnating momentarily in that TYPO body, they give themselves to copulate with members of the race that is intended to "evolve", a task for which they have always shown a special predilection: well, in the sixth, seventh, eighth and thirteenth volumes, sufficient information will be provided so that this concept will be clearly understood by the Chosen Ones.

We cannot develop here an outline of the Planetary and Solar Hierarchy because of the length of the text that this would demand of us and because our objective is to expose the Hyperborean Wisdom, that is, the Gnostic science that discovers for the captive Spirit the way to free himself from the material chains, and not to waste time in commenting on the infamous work of the Demiurge. But it is worth remembering that the Earth is part of an "evolutionary chain" as are the other planets of the solar system, being all included in a Plan of Evolution (Colossal Archetype) conceived by the Solar Demiurge or Solar Logos. However, in these articles, when we refer to the Demiurge we generally do so thinking of the Planetary Logos or Sanat Kumara. The Manus depend on him: the "seed Manu" which is the "idea" of the Earth with its seven kingdoms, which he drives evolutionarily in its development. Then there is the root Manu, which is the Archetype of a humanity, including its races and sub-races. There are also Manu Archetypes of a "root race", etc.

As we have already said many times, the Demons of the Hierarchy claim that "evolution" according to the Plan produces undeniable progress in the "incarnated egos". The fulfillment of the archetypal patterns is a real entelechy and, therefore, every man who has passed a certain number of incarnations, subject to the Karmic laws, must transcend the human level and pass to the "superhuman" or adept, that is, to become part of the Hierarchy. As we shall see later, the synarchic strategy aims at valorizing the future and obscuring the past; this objective, which in many cases is reflected in apparently vain and superficial attitudes, has in truth deep metaphysical roots: in the future are the entelechies of all the Archetypes and, consequently, human perfection "by evolution" toward a Manu Archetype.

However, against this idea, from remote times, the concept was opposed that, as the Ages passed, man involuted and fell more and more into the mire of matter. For those who held this view, life was a "drama" and the future a "catastrophe".

It is easy to see that such a concept comes from the Hyperborean Wisdom and that it is not simply an "idea contrary" to the Plan of Evolution, but the product of perceiving gnostically, with the blood, the tragedy of the spirits chained to the evolution of the psychoid archetypes. Such perception corresponds to an intuition of the divine origin of the spirit and to the certainty that every subsequent time represents a decadence; the loss of a state of primordial divinity.

This concept of spiritual "fall" and "loss" of divinity is clearly hyperborean and very ancient. But, with the passing of millennia, this concept became exoteric and gave rise to various mythological figures in which the ancient perception of the primordial Origin is nevertheless clearly recognized. The main of these figures is that of the "Golden Age" where the "Eternal Spirit" has been humanized and imagined as inhabiting a Paradise or Eden. But even so, with all the exoteric that this

The present image is the ancient hyperborean concept and should be recognized as such. Later degradations conceived four "Ages", each one more decadent than the previous one, as can be read in the major Greek classics (Homer, Hesiod, etc.). The Roman poet Ovid, who lived in a late period (43 B.C. - 17 A.D.), gleaned from the Greek tradition the following:

IV THE FOUR AGES

"The first of all was the GOLDEN AGE, which, without coercion, without law, practiced faith and justice by itself. Punishment and fear were ignored, and no threatening words were seen engraved in public, in bronze, to be read, and the suppliant multitude did not tremble in the presence of their judge, but were safe without defender. The pine had not yet been cut down in their mountains and had not yet descended to the liquid plain to visit a foreign world and mortals had known no other shores than those of their country.

The cities were not yet surrounded by deep moats; there were no long trumpets, no horns of curved bronze, no helmets, no swords; without the need of soldiers, the nations passed safely through their pleasant leisure. The earth itself, free from all burdens, not cleft by the hoe nor wounded by the plough, gave of itself of everything; and content with the food it produced without anything compelling it, men gathered the arbutus, wild strawberries, fruits of the dogwood, blackberries that clung to the thorny brambles, and acorns that had fallen from the copious tree of Jupiter. Spring was eternal and the gentle Zephyrs caressed with their warm breaths the flowers born without seed. Also the earth, which had not been tilled, produced crops and the uncultivated field was covered with fruitful ears; rivers of milk and rivers of nectar flowed and from the green oak the golden honey was distilled".

"After the world came under the rule of Jupiter after Saturn had been sent to dark Tartarus, there came the SILVER AGE, inferior to that of Gold, but greater than that of the yellowish bronze. Jupiter shortened the time of the ancient spring and, by means of winter, summer, fickle autumn and shortened spring, divided the year into four seasons. Then, for the first time, he scorched the air impregnated with fire and the ice, hardened by the winds, was in suspense. Then, for the first time, men entered their homes; those homes were grottoes of thick foliage and branches entwined with bark. It was then, too, that the seeds of Ceres were driven into the long furrows and the oxen groaned under the weight of the yoke."

"After this came the third, the BRONZE AGE, fiercer in its natural conditions and more ready for terrible combats, not being, however, perverse".

"The last was that which had the hardness of iron; in this Age of so vile a metal all manner of crimes appeared; modesty, truth and good faith fled and fraud, perfidy, treachery, violence and the unbridled passion of riches took their place. The sailor gave his sails to the winds he did not yet know sufficiently, and the timbers of the ships, which for a long time had been on the heights of the mountains, were thrown into the unknown waters, and the surveying song pointed out long limits to the land, once common, like the light of the sun and the airs. And not only was due crops and food demanded from the fecund earth, but its bowels were penetrated and the treasures that excited all evils, which she had buried and had hidden in the shadow of the Styx, were plucked out. And already the harmful iron and gold, far more harmful than iron, had appeared; war appears, which fights with each of the two, and with its bloody hand waves the resounding weapons. One lives by rapine; the host is not sure of the guest, nor the father-in-law of his son-in-law; concord between brothers is also rare. The husband plots the wife's doom, and the wife her husband's; terrible stepmothers mix insidious poisons; the son, before his time, learns the father's age. The vanquished piety lies on the ground and the maiden Astrea, the last of the immortals, leaves the earth soaked in blood".

In this story of Ovid, and in others like it, people have tried to see the memory of human prehistory and the confirmation of the glaciations, which is not entirely wrong. But, under the mantle of myths and legends, the aforementioned concept can be clearly seen: at first a Golden Age, which is a degraded idea of the "Origin", and then three "Ages", Silver, Bronze and Iron, in which man accentuates more and more his spiritual decadence. And this concept, underlying the shell of the myth, is clearly hyperborean, as we have said.

In India, so culturally chastised by the "Masters of Wisdom" of Chang Shambala, a solution to the evident fall of humanity into materialism has been given by incorporating the four ages in their eternal cycles of return. The "Ages" are SATYA YUGA (Golden Age), TRETA YUGA (Silver), DVAPARA YUGA (Bronze) and KALY YUGA (Iron); of course, these four "YUGAS" or "AGES" form a CHATUR YUGA, which returns to repeat itself eternally in the different manvantaras or periods of manifestation of the Demiurge. The "fall" is here justified in order to facilitate new Karmic "ascents" within the sinister Plan of Evolution, which has its concrete expression in the Manus or psychoid Archetypes. But this is only a cultural maneuver of the Masters of Chang Shambala, who have sown confusion in the hyperborean traditions of the ancient Aryans: the "fall" is true and there is no person who has survived the "nights" that follow the "Days of Manifestation", whether Yugas or manvantaras, when the Demiurge, like a horrifying monster, reabsorbs the famous "material creation" into his substance.

Of particular importance to us will be the concept of Kaly Yuga, the esoteric equivalent of the Aegean Iron Age, which we will expound according to the Hyperborean Wisdom. We will only add, here, two words about the "Golden Age".

As we have said, the "Golden Age" is an exoteric figure, founded on the perception of the hyperborean Origin of the spirit. But perhaps it is worth clarifying why in the different civilizations the image of the "earthly paradise", which is an immanent idea, always appears linked to this imitation of the "Origin", which is a transcendent idea. For example, in the Epic of Gilgamesh a paradise inhabited by Enkidu is described; and the same is "the garden of the Hesperides" or "the Elysian Fields" in the Greek myths; not to mention the Bible or Aryana Vaiji, the paradise of the Parsees, etc. Here the following hyperborean criterion should be adopted:

The "fall" of primordial man, and all the myths that allude to it, refer in a distorted way to the chaining of the Eternal Spirit to matter; his captivity and slavery to the work of the Demiurge. There is, then, a veiled reference to "Origin".

2º. The "earthly paradise" IS A MEMORY OF PASU. In effect: when the Siddhas enter the Solar System, they find on Earth a hominid, ancestor of the pasu, which was all that the Demiurge and his devas had been able to achieve after millions of years of "evolutionary deployment" of the Manu. But this miserable creature, which perhaps for that reason did not evolve, was, in a true "paradise", enjoying happily and under the care of the Devas. After the betrayal of the Siddhas, because of the genetic key, the pasu began to "evolve" more quickly due to the contribution of the hyperborean lineage and the captivity of the Spirits coming from Venus. However, in their genetic memories, the memory of that Era of complete happiness and total idiocy was preserved. As we stated before, "the Hyperborean Spirit is necessary in the Demiurge's Plans because it is a maker of culture": it is enough to observe the qualitative and formal richness of the myths of the Golden Age to prove it. In such cultural hybrids, the primitive, animal images of the pasu have been transformed into a "mythical", that is to say, archetypal form, thanks to their "adaptation" to the superior patterns of the Hyperborean Race. Only in this way can there be "evolution"; when a cultural structure is capable of containing assertions (symbols) that make possible the process of the psychoid Archetypes. In the "myths" of the Golden Age, better than in any other, this double content, which is the basis of "culture" (and the proof of the Betrayal of the Siddhas of the Tenebrous Face), can be verified: a genetic memory of the pasu (the "earthly paradise") and a blood memory of the Hyperborean spirit (the "divine Origin"); their combination gives the different myths of the Golden Age.

K - The current situation of the lost virya.

In Part One we studied the double objective of the pasu's purpose: the "microcosmic" one aims at developing the pasu's sphere of consciousness, as this ensures "the macrocosmic objective", which proposes "to put meaning into entities", "to produce cultures that preserve ontic meaning". With reference to the microcosmic objective, we made considerable progress in the description of the sphere of consciousness and of the conscious subject, and we demonstrated that the lost "I" is alien to the pasu, that its presence in the entrails of consciousness obeys the enchainment of the Spirit. We thus explained what a pasu is and what a lost virya is, and we showed how the latter, because of its strategic confusion, is habitually given over to fulfilling the microcosmic objective of the pasu's purpose. On the macrocosmic objective, although we have constantly referred to it, we do not advance much in its elucidation because we lack the complementary microcosmic concepts necessary to properly pose the problem. But such concepts have been largely defined in this section, often through the application of the comparative method between microcosm and macrocosm. We are now, then, in a position to situate the lost virya in the external world, to verify his behavior within cultures tailored to the macrocosmic objective of the pasu's finality. And this possibility is important because these are the "immediate determinations" that condition the lost virya in his worldly actuality: it is from within these cultures, from the heart of a synarchized and Judaized society, that the lost virya must set out in search of his spiritual liberation. That is why "the awakening" that we propose here, based on "a permanent change of attitude of the lost Self", that is, on an "inner change", also requires, in order to be effective, a corresponding "outer attitude"; an attitude that can only be adopted if the macrocosmic objective is fully understood, if "the present situation of the lost virya" is accurately appreciated, that is, speaking frankly, "if the lost virya understands what he is involved in". Among the "lost viryas", of course, are the Chosen Ones of the Order of Tyrodal Knights.

In order to evaluate in general terms the present situation of a lost virya, it is necessary to consider that he is usually integrated in several superstructures: this consideration is always valid except in the case in which the virya participates in a racial Mystique. The main one is the SUPER-SUPERSTRUCTURE OF THE FAMILY FACT from which almost no one escapes; in the ninth volume an individual method will be presented, called the Family Test, which allows each one to evaluate the degree of dependence that binds him to the family Archetype and indicates whether he is in a position to opt for a tantric path of liberation.

Apart from, certainly, this one, the lost virya can be integrated in many other superstructures of cultural facts, which he will have to observe and understand in order to be unleashed or to avoid capture. Naturally, the lost virya is skeptical, believes to be free, and denies or ignores the existence of the superstructures: that is why accepting their existence, even if one only has an intuition, is already a first gnostic step. Y

it is important to understand this: whoever accepts the existence of superstructures, and struggles to understand them and avoid being captured by them, IS IN FACT FREEING HIMSELF FROM KARMA. In truth the superstructures constitute the dramatic plot of Karma: THE INTEGRATION OF THE VIRYA IN A SUPERSTRUCTURE COMPENSATES DRAMATICALLY, IN THE ACT, CERTAIN ARCHETYPICAL IMBALANCES CAUSED BY PAST ACTS; SUCH ENERGETIC COMPENSATION, WHICH IS LIVED AS DRAMATIC, IS NAMEDRAAMATIC.
"KARMIC". It is the "reaction" of the external world, through its capture and dramatic integration into a superstructure by a past "action" performed by the virya.

Hence true freedom, ontic autonomy, is obtained only by accepting the existence of the superstructures and not by presumptuously denying or ignoring them. However, he who not only accepts but also knows and studies the superstructures is on the way to becoming an awakened virya, for such understanding will oblige him to maintain a permanent state of alertness and to develop a Strategy to avoid capture. And, to the extent that he becomes independent of the psychoid archetypes, that he acquires ontic autonomy, external freedom, the lost "I" will be strategically reoriented towards the selbst: then the possibility of spiritual unleashing will become evident.

But such an external attitude, determined to avoid the action of the superstructures, can only come from one who has first adopted an inner "luciferic graceful" attitude, for only in this way is it possible to have sufficient volitional energy to resist the pressure of the external world, the force of the Great Deception, the submerging power of the Terrible Secret of Maya.

In short, the present situation, characteristic of the lost virya is the integration into the superstructures of cultural facts. Incorporated dramatically in the external plot, the virya fulfills to the highest degree the macrocosmic objective of the purpose, because the sense that he puts in the world is the one that the Demiurge appreciates the most. In other words, in his dramatic performance the virya expresses an INTENSE sense, which has the dimension of PAIN, and which is actually composed of two forces called LOVE AND HATE: PAIN, which the virya puts into a cultural fact that includes him dramatically, IS ANALOGOUS TO THE FIRST INTENTION THAT LEADS TO A
SYMBOL "**I**" TOWARDS CONSCIOUSNESS (see figures 21, 22 and 23). In an emerging symbol **I** there is a "reference to itself" that directs it towards the threshold of consciousness, but, as can be observed in figure 23 (a), such reference, or first intention, is composed in turn of two basic references: one emotional and the other rational. In a cultural fact something similar occurs, since THE "PAIN", PUT IN PLAY BY ALL THE MEN WHO INTEGRATE ITS TRAMA, "DIRECTS" THE SENSE OF THE DRAMA TOWARDS THE THRESHOLD OF SENSE, FROM WHERE THE CULTURAL FACT MUST EMERGE AS A "SENSE OF THE WORLD" OR CONSCIOUS REPRESENTATION.
MACROCOSMIC. But this pain, which gives direction to the cultural fact, is composed of two basic references (actually there are seven), one emotional (hate) and the other rational (love), analogously to the first intention of the emerging symbol.

In article "C" we asked ourselves: What event in the external world is analogous to a "relief" in the horizon of continuous signification? Answer: when an event stands out clearly in the continuous course of history, it is said that it constitutes a historical fact, that is, a past cultural fact; the historical or cultural fact, in the structure of external culture, is analogous to the manifestation of a relief **I** in the cultural structure". But, "being that a relief such as **I** is a symbol formed by the manifestation of one or more "archetypal symbols"...".
Should we infer from this that, similarly, the historical or cultural fact is the manifestation of a psychoid Archetype? Answer: in effect, every historical fact is the manifestation of a psychoid Archetype, or Myth, in a given cultural space". Now we can complete this analogy by adding that the cultural fact, as a symbol **I** emerging in the consciousness, is directed to the Consciousness of the Demiurge, that is, to the sphere of the Sense of the World (D), guided by its FIRST INTENTION: THE HUMAN PAIN. The "pain", or first intention, is an energetic note of the cultural fact.

We see, then, that the Consciousness of the Demiurge is nourished by human pain and, what is more frightening, that human pain is necessary, ABSOLUTELY NECESSARY, for the very evolution of the Demiurge; let us recall the conclusion exposed in article "D": "the macrocosmic objective of the pasu's purpose, to construct external cultures, to put sense in the entities, CONTRIBUTES TO THE EVOLUTIONARY DEVELOPMENT OF THE "CONSCIOUSNESS" OF THE DEMIURGE. Such Consciousness of the Demiurge grows as a function of the Meaning of the World, by the significant emergence of cultural facts, analogously to how the sphere of consciousness of the pasu grows by the effect of the emergence of conscious representations". Whoever understands this need for pain that is in the essence of the world of the Demiurge will verify that it is utopian to hope that someday pain will disappear from human life. On the contrary, pain and suffering will increase permanently, parallel to cultural progress. And the Demiurge, by himself, will never do anything to revert this CURRENT SITUATION OF THE LOST VIRYA.

But human cultures, at this stage of the Kaly Yuga, are either already dominated by Sinarchy or are on the way to being so very soon. And from such a formidable Concentration of Power, the liberal, Zionist or Marxist doctrinaires announce with contagious certainty a better and better world, with greater social justice, without classes, without diseases, with permanent peace, etc. What can be expected from such promises? Answer: Nothing. At most some variant of the Deception, but never a real plan to end pain, to produce a constant state of social joy, such as, for example, the program Kraft durch Freude (K.d.F.), "Force for Joy", of the Third Reich. But it is natural that this should happen, since behind the Synarchy, in any of its tactical wings, are the Traitor Siddhas, i.e., the extraterrestrials responsible for the spiritual enchainment, who genetically mutated the terrestrial animal-man in order to "accelerate his evolution" and thereby raised the pain of life to unbelievable levels. They, and the Hebrew "Sacred Race" that represents the Demiurge on Earth, will never allow man to stop suffering, because pain, which directs towards the Demiurge the sense placed in the entities, constitutes an indispensable reference for the dynamics of the horrifying material Universe.

It will now be understood why the Hyperborean Wisdom affirms that the main source of human pain, that is: POVERTY, will never be banished from cultural communities by any system of synarchic government and that, on the contrary, communists, democrats, liberals, social democrats, socialists, republicans, Christian democrats, etc., will do everything possible to increase it, although hiding, of course, their true plans. Only a society organized charismatically a r o u n d a leader or Führer, within the framework of a mystique, will be able to become independent of the collective karmas, of the cultural superstructures animated by psychoid Archetypes of the Demiurge, and build a society not founded on the pain of its bases. Of course, such a society, like the Third Reich, does not contribute at all to the plans of the Sinarchy and constitutes an affront to the Demiurge and his Hebrew Sacred Race; such a society, therefore, must be well prepared and ready to sustain the inevitable Total War that the Enemy will wage against it.

The terrible vision of the outer world shown here is one that every lost virya must somehow glimpse. If this does not happen, if the virya believes that the material Universe is not intrinsically evil, or has faith that someday evil will be eradicated from the world, that poverty will end and man will be happy, it is a sign that the veil that covers his eyes is too opaque: poetic veil, veil of Deception, veil of Maya, as the Hyperborean Wisdom calls it. With such a veil, we emphatically affirm, it will not be possible for the virya to orient himself toward the selbst: he will first be irremediably lost in the Terrible Secret of Maya. But if the virya understands what we say here, and intuits it to be true, then he will be able to continue deepening in the essence of the Deception, trying to free himself from his integration to the external culture and preparing himself to raise the challenge of the Return to the Origin, which will be effected in the right kairos, when the honor of his gracious will indicates it.

Finally, and this should be clearly seen, the "current state of the lost virya" is as follows:

Internally: it possesses a "lost self" immersed in the conscious subject, that is to say, almost permanently temporalized. However, it is capable of fleetingly intuiting the Spirit, its eternity, its infinity..., and desires to reach it, even more, without knowing where to look for it. He ignores, of course, that the search for the Spirit, which must begin with the selbst or focus of Gnostic reflection, can only be undertaken successfully if one starts from an "essential hostility"; and he ignores it because the Synarchic Strategy and the Judaic culture have convinced him that "there is nothing more opposed to the Spirit" than "hostility" or any other form of enmity or contrariety towards the "Work of God", that is, towards the insane and nefarious Universe of the Demiurge. That is why, because of such essential deception, the virya does not usually find the Spirit, since, instead of looking for a God, which is his Hyperborean Spirit, he gives himself up to chase a caricature with crutches, the vile illusion of a sweet and asexual little spirit that declaims sacred canticles around the Throne of Jehovah. This disgusting spiritual creature is the one that some lost viryas, and other mindless ones, believe themselves to be or would like to be someday, "after death", or the "Day of the

It will be necessary to convince the viryas that the Hyperborean Spirit belongs to a warrior race and that hostility towards the material world is the main quality of its essence.

Externally: the lost virya is usually integrated in the superstructure of the family fact and actively participating in cultural facts of different kinds. His present external state depends, then, according to a rigorous karmic balance, on the process of the psychoid Archetypes that animate the superstructures. But of such psychoid Archetypes, which keep him subject to the superstructures that they sustain as the context of the external world, the lost virya is ignorant, he is "as in a dream", that is to say, he is "asleep" to these metaphysical realities. And to make matters worse, the meaning that he expresses in the world, meaning placed in the entities with the force of pain, is the light that illuminates the Consciousness of the Demiurge: light, energy, external force, which is also love, hatred, suffering, internal pain, indispensable for Him to experience the pleasure of the Creator, the joy that provides the "subsequent discovery" of the Work. The lost virya, here in no way different from the pasu, is the one who "values and valorizes" the work of the Demiurge, who gives new meaning to the entities of the world by projecting cultural objects and constructing external cultures; such an attitude represents the Good and constitutes a direction, a moral course, toward which evolution points: with the course indicated by human pain, which is an underlying intention in meaning, History progresses towards the entelechy of the cosmic Plan, towards the Pralaya, towards the final perfection of the Archetypes that was proposed by the Demiurge at the beginning of the manvantara.

The present state of the lost virya, his actual situation, shows us that "awakening," that is, the step prior to spiritual unleashing, is an external and internal task, a strategic movement of great precision, a leap made with absolute certainty in the right kairos. The awakening, thus described, is identical to the "individual act of war of the virya"; a blow of supreme courage that can be unleashed upon the Enemy by anyone who understands, and follows, the path of strategic opposition explained in this book of Foundations of the Hyperborean Wisdom.

SECOND VOLUME: THE SACRED SYMBOL OF THE PASU

A - Graphic analogy of the "law of evolution".

Here we must be very careful to avoid any possible confusion about the object of this article, which has been synthesized in the title of the epigraph, we must clarify at the outset that it DOES NOT REFER TO A PARTICULAR SYMBOL THAT COULD "BE SACRED" FOR THE PASU, BUT TO ONE THAT REPRESENTS THE PASU ITSELF; THAT IS TO SAY, NOT A SYMBOL AMONG SYMBOLS, BUT ONE THAT EXPRESSES THE SELF OF THE HUMAN ANIMAL.

Such a symbol must represent the essence of the pasu, that is, the microcosmic and macrocosmic objective of finality, and, in turn, must correspond in some way to the archetypal essence of the suprafinality of the entities in which the pasu must discover the design and place the meaning. And such a symbol, finally, must not come from the sphere of external culture, recognized and introjected into the psychic structure as a cultural object, but must be capable of manifesting itself spontaneously to the psychic subject as a pure internal reflection of himself, analogously to those images of oneself that appear, without looking for them, in the external world, in the water of a lake, in a drop of dew, in a crystal or in the eye of our interlocutor. It is understandable, then, that this symbol is very well known and that, because it represents the pasu, its appearance in the history of culture is all the more frequent the further back in time we go, that is to say, the closer we get to the point of maximum purity of the pasu, to the moment when the spiritual chaining took place in the human animal. That is why, at the present time, it will not be difficult for the lost virya to recognize in this symbol the representation of his genetic inheritance of animal-man, his "pasu part": this being so evident, we will begin directly with the explanation.

Let us suppose that the two circles represent the initial and final, or entelechial, states of an Archetype: the larger circle corresponds to BEING and the central point to the BECOMING-To-BE, that is, to finality, to final perfection or entelechy. The process of the Archetype, with such a symbolic convention, can only consist of a continuous change that transforms the circle XX into the circle X'X'. Well, the Hyperborean Wisdom assures us that, until the arrival of the Traitor Siddhas in the material Universe, the process of ALL the universal Archetypes developed according to the same LAW, contained in the DESIGN OF THE SNAIL. After the spiritual enchainment, at least for the pasu, its universal Archetype, that is, the archetype Manu follows a process of development according to a different law that will be exposed later and that has the particularity of generating "Karmic" superstructures. But now we are interested in knowing how the Archetype XX leads to the entelechy X'X'. This general behavior of the evolutionary laws has changed in the case of the virya. The new situation is as follows: the universal Archetype of the pasu, that is, the Manu Archetype, also continues to develop according to the laws of the snail design; consequently, the historical thread of the conscious subject follows a spiral trajectory which, as will be seen, is called the ELIX CANINE; but the lost Self, the expression of the eternal Spirit which is submerged in the conscious subject, unfolds from the Origin following a parallel and essentially different law to the

WAY OF ELIX, known as WAY LABRELIX. In future articles of this section we will explain these laws and their function in the technique of spiritual enchainment; for now, we will begin by explaining how the process of the archetype XX leads to the entelechy X'X'.

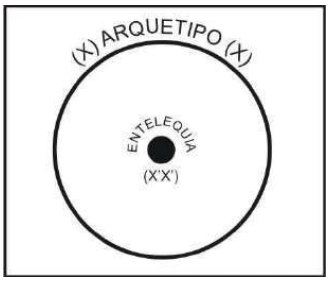

FIGURE 40

The law that governs every archetypal process IS WRITTEN IN THE DESIGN OF THE SNAIL and therefore the problem posed by figure 40 is solved symbolically by means of the abstract form of the snail, that is, by means of THE SPIRAL, as shown in figure 41. However, this does not mean that every archetypal process has to develop according to a spiral trajectory, for, IN THE DESIGN OF THE SNAIL, in the series of Archetypes that constitute its plan, there are many other forms of entelechial unfolding, different from the spiral, but HARMONICALLY LINKED TO IT. In any case, the perfect form of the law implies that Archetype XX must tend towards entelechy X'X' in a spiral movement. In other words: Archetype XX, at the impulse of its formative power, unfolds continuously and tends toward a final perfection; THE CONTINUOUS MOTION IN WHICH THE PROCESS CONSISTS IS CHARACTERIZED BY THE fact that the ARCHETYPE IS PERMANENTLY TURNING AROUND THE ENTHELEQUIA, COMING CLOSER, AFTER EACH TURN, A LITTLE MORE TO ITS PERFECTION; and this is what the Archetype XX, with the help of its formative power, is doing.
entelechial" movement can be represented, at the end of the process, by a spiral joining circle XX with the central point X'X', as shown in figure 41.

The fact that a logarithmic spiral has been drawn there has no particular significance, since any other notable spiral could have been used for the same purpose, some of which are represented analytically in figure 42, or a "natural" spiral, similar to that of the "nautilus" snail of the Secondary Era, whose development is based on the Fibonacci series. Figure 43 shows the nautilus, that worthy contemporary of the primitive pasu, in a cut showing the spiral of the snail.

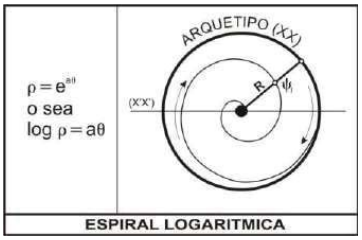

FIGURE 41

B - The spiral, sacred symbol.

Leaving aside, then, which type of spiral would be most suitable to represent the process of Archetype XX, what is important here is to agree on the essential fact that the process develops according to a spiral movement. And this fact is to be considered of the utmost importance because the "sacred symbol of the pasu" is in every way similar to figure 41. But, it is worth repeating, this sacred symbol only represented the pasu UNTIL THE MOMENT OF SPIRITUAL ENCADENMENT; a

From then on, the evolution of the virya develops according to another law, called "Karmic". A double law, ELIX-LABRELIX, called "karmic" by the Traitor Siddhas.

About the "sacred symbol of the pasu" we have still much to say, but before proceeding it is useful to clarify the names commonly given to the elements of figure 41, which represents this symbol. The outer circle is analogous to an Archetype XX at the moment of its manifestation: it represents the perfect but potential circular rotation around the entelechy X'X'; the circle XX represents, therefore, also the "sphere of consciousness" of the pasu, which at first revolves around the center of itself.

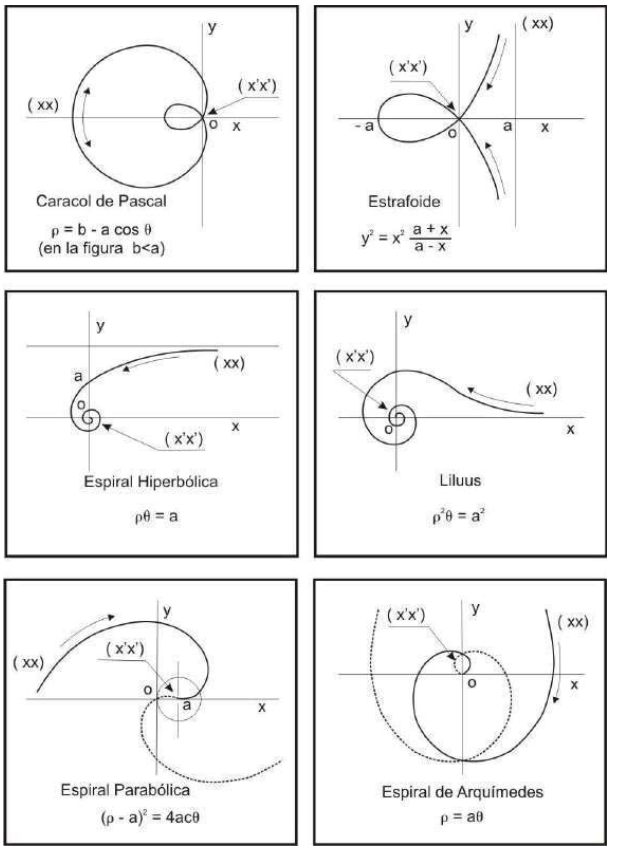

FIGURE 42

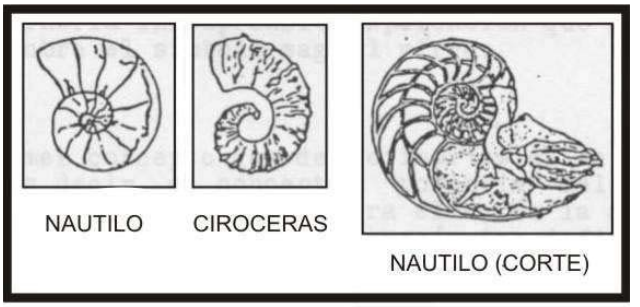

FIGURE 43

The entelechy X'X', of course, is the final perfection of Archetype XX and corresponds analogously to the "center of itself" of the pasu. We now have the spiral, which represents the movement carried out by Archetype XX to continually approach its entelechy X'X': the spiral, defined as a function of the archetypal movement, is called the LAW OF ARCHETYPICAL EVOLUTION. And returning to the analogies that figure 41 keeps with the psychic structure of the pasu figure 11b, we can infer that THE SPHERE OF CONSCIOUSNESS (circle xx) TENDS TO THE CENTER OF ITSELF (circle x'x') THROUGH THE LAW OF EVOLUTION (spiral).

We thus verify that the symbol of figure 41 fulfills the requirements proposed at the beginning: it represents the essence of the pasú, the microcosmic and macrocosmic objectives of the purpose, since it is the analogical image of the universal archetypal evolution, both of the pasú and of any entity; and it does not come from external cultures but from the cultural structure, revealing itself to the conscious subject of the pasú as a true emerging sacred symbol.

C - The snail and the snake.

We must reiterate that the spiral of figure 41 only represents the sacred symbol of the pasu if its meaning is the one defined above: LAW OF ARCHETYPICAL EVOLUTION. This concept must always be kept in mind because of the following: A SPIRAL SYMBOL SIMILAR TO THAT OF THE SNAIL EXISTS IN THE DESIGN OF THE SERPENT; HOWEVER, IT DOES NOT REPRESENT THE "LAW OF ARCHETYPAL EVOLUTION", WHICH GOVERNS THE "PSYCHIC ENERGY", BUT THE LAW THAT DETERMINES THE MOVEMENT OF THE "VITAL ENERGY", MICRO AND MACROCOSMIC.

Although to the rationalist and profane mentality the possible confusion between the spiral of the snail and the spiral of the serpent may seem a matter of the greatest triviality, the Hyperborean Wisdom attaches great importance to it and expressly recommends its clarification. Since the only way to avoid confusion between two concepts is to correctly define their meanings, we will dedicate this article to that task, since the possible confusion between the two concepts is not a trivial matter.

confusion of the sacred symbol of the pasu with another sacred symbol would render incomprehensible the explanation that we will give later on about the sacred symbol of the virya.

The first concept to be defined is that of "ASTRAL POWER", i.e. the concept of the "power" of the macrocosmic astral world. For this purpose, we will use the analogy that it presents with the microcosmic power defined in the "energetic expression of the pasu". That expression said:

Power (W) . Transcendent Time (TT) = Psychic Energy (EP) W.TT =

EP

The "potency" defined here is "the fundamental substratum of every psychic symbol": "by it the symbols subsist and manifest themselves". If in the energetic expression we remove the term "potency", we will understand more clearly the statements in quotation marks; thus:

W=EP/TT

(5)

This new expression tells us that POWER (W) IS EQUIVALENT (=) TO THE QUOTIENT OF PSYCHIC ENERGY (Ep) PER TRASCENDENT TIME (TT).
It is evident, then, that the second member of (5), Ep/Tt expresses the ACT of potency. Now the previous statements will be better understood: potency allows a symbol to "subsist" in its form (W) and makes it possible for it to "manifest" under its form (EP.TT), i.e., energetically: THE SEMIC "MANIFESTATION" OF POTENCY
(W) IS HIS "ACT" That is to say:

SYMBOL "SUBSISTENT" OR POTENTIAL	SYMBOL"MANIFESTED" ACTUAL
(W)	**(EP.TT)**

In article "D" such a conclusion had already been stated: "the symbols, of the scheme or Relation, subsist sustained by the substratum of their potency (w); if a thought lies in the relation, the symbols manifest themselves with a certain energy (EP/TT): such ACTIVITY is also a product of the potency (w)". And further on: "when the potency impels the symbol towards the sphere of consciousness it is

actually effects its ENERGETIC ACTIVATION". Such energy (EP), on the other hand, "is characterized by "movement" (emergence and process), "intensity", and "direction" (first intention).

The microcosmic "power" (w) that expresses (5) is, with all precision, POWER OF THE SOUL OF THE PASU, that is, ANIMAL POWER OF THE MICROCOSM.
By such "potency" the soul of the pasu VITALIZES the microcosmic organism and ANIMATES the psychic structure. More clearly: the power of the soul manifests itself in the microcosm in two main ways: as "vital energy", to sustain organic life, and as "psychic energy", to animate the structures in which the subject must act.

As we know, the living macrocosm is animated by the Soul of the Demiurge, or "anima mundi", which, similarly, has a POTENTIAL capacity to carry out its Plan: it is the ASTRAL POWER, equivalent to the power (w) of the soul of the pasu. And such "astral power" also manifests itself in two main ways: as "vital energy of the astral world" to sustain the life of the macrocosmic organism and as "astral energy" to animate the superstructures of cultural facts or external cultures. It is evident that macrocosmic "astral energy" is analogous to microcosmic "psychic energy" (PE), and that macrocosmic "vital energy" is analogous to microcosmic "vital energy". We can now begin to understand the initial statement of this article: the design of the snail expresses the "law of evolution" governing psychic energy (AND EQUIVALENT "ASTRAL ENERGY") while the design of the serpent expresses the law (or laws) governing microcosmic and macrocosmic vital energy. However, with these clarifications, the possibility of confusion is not saved; on the contrary, the matter becomes more and more obscure and rightful questions are raised;
How is it to be understood that the law of evolution "governs psychic energy and astral energy", what does it mean concretely that the microcosmic and macrocosmic "vital energies" obey "the law expressed by the serpent's design", why do such laws follow from these "designs" and not from others? etc.? etc. Only a thorough examination of the concepts of "potency" (W) and "astral potency" in the light of the microcosmic and macrocosmic correspondences, especially the ones exposed in the Tenth Commentary, will allow us to find the answers.

Let us begin with the shadow sphere. In such an "analogical space" of the microcosm the cultural structure subsists and the emergence of symbols referring to itself takes place: the essential characteristic of every emerging symbol, as we saw in Part One, is PSYCHIC ENERGY. Analogously to the shadow sphere, regions (a, b, c), figure 39, in the macrocosm there is the astral world (A, B, C), in which the external cultures subsist and the emergence of the cultural facts referred to the threshold of sense takes place: THUS, THE ESSENTIAL CHARACTERISTIC OF EVERY CULTURAL FACT IS THE "ASTRAL ENERGY". But this "external energy", which is evidently analogous to the internal psychic energy, is a particular expression of the astral power with which the Demiurge animates the macrocosmic organism: the "astral energy".

The "astral" that activates a cultural fact is only an archetypal conformation, a plasmatic arrangement, which particularizes a sector of the energetic totality of the living macrocosm.

This means that, apart from the astral energy that activates the superstructure of the cultural fact, there are other aspects of the astral power of the Demiurge that also manifest themselves in the astral world, although their function is to animate the various structures of the macrocosmic organism. But, as far as we know, something similar occurs in the microcosm, for the "psychic energy" is only a particularized expression of the soul potency of the pasu, an archetypal embodiment which gives rise to every semenic term of the shadow sphere: but, outside of this potency (w) which underlies every psychic symbol or system, there are other aspects of soul potency which manifest, likewise, in the shadow sphere, although their function is to animate the various structures of the microcosmic organism; for example, it is also "of energy" the astral body, which possesses an "ELIX channel" through which circulates the subtlest species of astral energy, which is the VOX of the Kundalini logos: as is explained in detail in another section, in the astral body is embodied ALL THE SERIES OF PREVIOUS SELF-SCHEMES, THAT IS, DEVELOPED IN OTHER LIVES; such as
In the chakras, the energy swirls around forming a vortex that transcends and manifests itself functionally in the biological organism of the microcosm: these are the irrational subjects (see figure 26); naturally, because they occur in the shadow sphere, these special phenomena of the soul's power remain unconscious, i.e., they are invisible to the conscious subject.

Similarly, those aspects of the macrocosmic astral power, outside the "astral energy", which manifest themselves in the astral world, are "unconscious", that is to say, they are CULTURALLY INVISIBLE. This is due to the fact that such astral forms of energy do not constitute entities easily perceptible to the pasu and, therefore, not knowing their design, he cannot fulfill the macrocosmic objective of "making sense of them": that is why most of the species of "vital energy" that animate the structures of the living macrocosm: kingdoms of nature, planetary, solar, galactic organism, etc., remain CULTURALLY INVISIBLE. However, this knowledge is not forbidden to the pasu and their ignorance is only attributable to their lack of evolution: Hence, when some pasu or lost viryas reach a certain degree of evolution and discover the design of some form of energy or astral entity, in spite of making sense of it, they do not manage to communicate this fact to their contemporaries, for whom the entity continues to be invisible; in other words, due to the lack of evolution of the members of the community, the astral entity recently discovered and projected, is Inapprehensible and cannot be integrated into the superstructure of the external culture as a cultural object. It is in these cases that, laboriously, the most evolved elite usually organizes a special external culture called "esoteric" whose objective is to sustain and perpetuate, in spite of everything, the concepts CULTURALLED CULTURALLY INVISIBLE for the rest of the community, concepts which are also called, with all justice, SACRED SYMBOLS. And, since it is not possible to communicate such concepts to everyone, the esoteric society finds itself in the painful obligation to locate the members of higher evolution and to INITIATE them in the understanding of the sacred symbols. It is clearly seen, then, that the internal concepts and the external sense, that is to say, the cultural objects, that an esoteric society handles are only "secret" because of the scarce collective evolution: because the members of the community could not understand them in any way and, on the contrary, if they were explained to them, it would only degrade the sacred symbols and make them metaphysically inoperative.

The concept of "astral power" is in a similar situation to such "esoteric sacred symbols" because its meaning is not easily understandable: it is clearly understood only by those whose sharp eyes have managed to pierce the darkness of the real collective unconscious of the macrocosm, i.e., those who have peered behind the Veil of Maya. Since the "astral potency" manifests itself in two main ways, as the astral energy that activates a cultural fact and as the vital energy that animates the macrocosmic organism, it would be interesting to know the sacred symbol that represents both "esoteric concepts" and, if possible, to obtain some explanation about its meaning. For this question, the Hyperborean Wisdom provides two separate answers. Answer one: in the first case, the "astral energy" activates the cultural fact analogously to how the "psychic energy" activates a symbol **I** (figure 21), that is to say, FORMALIZING ITS ACTIVITY ACCORDING TO THE DESIGN OF THE SNAIL; with
other words: the "astral energy", or "psychic", VARIES according to the "law of evolution" whose graphic representation is the spiral of figure 41. Answer two: in the second case, the "vital energy", macrocosmic or microcosmic, FORMULATES ITS ACTIVITY ACCORDING TO THE DESIGN OF THE SERPENT. Of course, these answers, especially the last one, require a detailed explanation. It is the one offered below.

Answer one. As we have seen, there is an aspect of the astral power of the macrocosm that manifests itself in the superstructures of cultural facts and, particularly, in the cultural objects that compose it; that "astral energy" has a strict analogical correspondence with the psychic energy in which every emergent symbol **I** consists (figure 21); therefore, if the cultural fact is an archetypal macrocosmic emergence analogous to the emergence of "I" in the microcosm, its essential force, its fundamental power, can only consist in the "astral energy". In other words: the cultural fact is the external form of a superstructure, which is the manifestation of a special psychoid Archetype called "astral" (the theory of the astral Archetypes as the support of the superstructures will be developed in the fifth volume); the cultural objects are in such superstructures religious and integrated in the total form; well then, the sense placed in the entity, what makes it a cultural object, is a projected form; an external sign activated by the "astral energy"; and, on a larger scale, the set of cultural objects of a superstructure forms by structural integration a "global sense" that determines and characterizes the cultural fact: consequently, this "global sense" is nothing more than an enormous "external cultural form", activated by the "astral energy" coming from the anima mundi.

The precision of the analogical correspondences is thus verified, for both the "meaning" of an internal symbol **I** and the "sense" of an external cultural object have an energetic foundation; the symbol **I** of "psychic energy" and the cultural object of "astral energy". But psychic energy is characterized by certain notes among which stand out "the emergence", or movement, "the intensity", and "the first intention" or referential direction of the movement. Similarly, the astral energy underlying a cultural fact or emergent cultural object is characterized by certain notes, among which stand out "the emergence" or movement, "the intensity", and "the pain" or referential direction of the movement.

"Let us recall that the transit of a symbol **I** is composed of "emergence", up to (Ψ_1) and "process", starting from (Ψ_1) (see figure 39): at (Ψ_1) the emergence concludes and the entelechial process begins." Analogously, a cultural fact also "emerges" up to a level (Ψ_1) (see figure 39) from which it unfolds an entelechial "process": during it man can be irreversibly

captured, as explained in article "I". Now, the complete movement of a symbol "**I**" or of a cultural fact, that is, "emergence" plus "process", is a CONTINUOUS displacement that "FITS THE DESIGN OF THE SNAIL", what does this mean? Answer: the trajectory followed by the symbol "I" or by the cultural fact, up to the level of stabilization (Ψ_1), that is, the "emergence", CAN ALWAYS BE REPRESENTED BY A SPIRAL ARCH. Starting from level (Ψ_1), the symbol "**I**" and the cultural fact will try to develop their "process": this may or may not occur, depending on the volitional energy available to the subject to prevent it. But, if the "process" does indeed take place, then the symbol "**I**" or the cultural fact will unfold in an evolutionary movement that can be represented by a spiral curve tending towards an entelechial center. In figure 41 the first spiral has been marked with a thicker stroke which is the representative arc of the "emergence" up to (Ψ_1); from that level the "process" unfolds up to the central entelechy, being able to describe, during such an evolutionary movement, several continuous spiral turns.

Summarizing, THE ENERGY, of a symbol **I** or of a cultural fact, varies during the movement according to the law of evolution, in such a way that the "emergence" always corresponds to a spiral arc, and the "process" to a spiral converging on an entelechial center. Before interpreting this suggestive fact, let us look at the pending Answer.

Answer two: We must now examine the case in which the "astral power" manifests itself as the "vital energy" of the macrocosm. According to the above, the activity of such energy "IS FORMALIZED ACCORDING TO THE DESIGN OF THE SERPENT". What What does this mean? Answer: that the vital energy, which animates the organic structures of the macrocosm, varies according to laws that can be represented with forms coming from the serpent's design: THE SPIRAL IS ONLY ONE OF THE MANY LAWS ACCORDING TO WHICH THE VITAL ENERGY CAN VARY. From the design of the serpent, in fact, numerous forms are inferred which govern, and to which the various natural expressions of the astral power "conform".

As the serpent's design is of very great complexity, we may attempt to understand the above answer by proceeding by induction from a simpler idea. To this end, let us consider only the most obvious and gross forms of the serpent's design, that is, those which we can distinguish with certainty in the movement of any ophidian; it is clear then that, besides the spiral, which is the abstract form of the snake when it is "coiled" or collected on itself, it is possible to distinguish the "sine wave", that is, the abstract form of the snake when it produces undulations in the form of "that" when it moves; but the sine wave, or cosine wave, according to Fourier's harmonic analysis intervenes in the composition of any other periodic function; that is: applying said mathematical analysis, any periodic wave, for example, the triangular, square, pulsating, etc. wave., is decomposed into a sum of sine and cosine functions, which are all "harmonic", that is, waves whose period is a multiple or submultiple of a sine or cosine function, called "fundamental"; we thus verify that, as it could not be otherwise, in that sector of the design of the most superficial serpent, that is to say, the sector that conforms the real ophidians, there exists a "fundamental" form, or sine wave, from which infinite forms or mathematical functions are deduced with which the energetic variation of countless physical phenomena is governed: for example, ENERGY, luminous, acoustic, caloric, electric, etc., is transported through the different media by CHARACTERISTIC WAVES, all different from each other but susceptible of being reduced to a "sine wave by harmonic analysis; we see, then, that

certain forms derived from a superficial sector of the serpent's design govern the variation of superficial, gross, or physical forms of energy. Extending this concept to the more subtle forms of energy, for example, to "vital energy," it is now possible to understand the statement of the Hyperborean Wisdom: IN A DEEPER SECTOR OF THE SERPENT'S DESIGN THERE ARE FORMS TO WHICH THE VARIATIONS OF "VITAL ENERGY," BOTH OF THE MICROCOSM AND OF THE LIVING MACROCOSM, ARE ADJUSTED.

In synthesis, the "vital energy" can vary according to a plurality of laws, of which "the spiral" is only a singular case. To end Answer two with an example, we will refer to the vital energy of the macrocosm, which the Hyperborean Wisdom also calls TELURIC ENERGY because it intervenes in the vital activity of the "terrestrial astral body" or "astral double of the Earth"; this telluric energy is usually "seen" by clairvoyants or diviners under very diverse "forms", thus confirming all that we have explained: it falls on a SLOPE through terrestrial channels or nadis; it SERPENTATES over rivers; it CONTORNATES deposits of different physical substances; it ARREMOLINS in the chasms of valleys or on the top of mountains, it penetrates WAVING in the depths of caverns; etc.

After studying Answers one and two, we know that the astral energy that activates a cultural fact, or the psychic energy that activates a symbol **I**, vary according to the "law of evolution" represented by the FIXED spiral of figure 41, a law contained in the design of the snail (Answer one). And we also know that the vital energy that animates the macrocosm, Soul of the Demiurge, and the vital energy that animates the microcosm, soul of the pasu, vary according to a PLURALITY of laws whose forms are contained in the design of the serpent. It is clear, then, that the law of evolution is expressed by the fixed spiral of the design of the snail and not by the variable spiral of the design of the serpent. However, as will be demonstrated in article "F", there is a "hierarchical relationship" between the two designs: the serpent design is of a "lesser degree" than the snail design, being totally contained in the Plan of the latter. Such a hierarchical relationship causes that, on the one hand, the scheme of the serpent design constitutes only a concept slice of the scheme or Relationship that interprets the snail design and that, on the other hand, it constitutes by itself a different scheme or Relationship, as long as it has been discovered independently of the snail design. The confusion between both concepts arises from the "false connotation", that is, from the association that the cultural subject usually establishes between "contiguous meanings", in this case between the two different Relations of the snail, with its slice concept "snake", and of the snake: when thinking of the snake as a scheme or Relation, that is, as a simple system, confusion is produced with the slice concept snake of the scheme or Relation snail. According to what we have seen in article "H2", this happens because the adjacent Relations of the cultural structure can be on the same plane of signification: then it turns out that the connotative nuclei of both concepts are connected by the common language and mutually connote their meanings. Of course, this is not a true connotation, i.e. the product of the intersection of languages, but a DEFECT of rational thought caused by the variety of the limits of meaning, which come to border on the limits of the contiguous meaning. When rational thought concentrates on a system, the boundaries of meaning are sharply defined in the meaningful context of the concept, without ever touching the adjacent concepts.

The only possible connotation is then the one produced by the intersection of languages in the "connotative nucleus of the concept".

Here, the "vagueness of the limits of meaning" is directly attributable to the esoteric character of the concept of "astral energy", as explained in Answer one, and that is why we have dedicated this article to its definition. The spiral of the snail is a concept that should not really connote the concept of the spiral of the serpent because both concepts belong to different Relations, to schemes coming from different designs: the design of the snail and the design of the serpent; because the planes of signification of these concepts, of course, intersect in the connotative nucleus because of their Hierarchical relationship.

D - Progress, value and ontic hierarchy.

Having avoided the possibility of confusion, it is now possible, in the light of the concept of astral potency that we have defined, to draw a conclusion that explains the facts set forth in Answers one and two. That is to say, what is the meaning of the fact that the astral and psychic energies vary according to a law of evolution contained in the DESIGN OF THE SNAIL and that the vital macrocosmic and microcosmic energies vary according to laws contained in the DESIGN OF THE SERPENT? Answer: although it will only be understood later, it means that, between the design of the snail and the design of the serpent, there is a HIERARCHICAL RELATIONSHIP.

There are few subjects, we can be sure, as thorny as the one alluded to in the previous answer. The subject of design, in fact, is one of the most esoteric in the Hyperborean Wisdom, which, in principle, makes it difficult to explain; but to this must be added the complexity of the concept that defines the arrangement of the designs, their "hierarchical relationship". We must therefore approach the understanding of this concept with extreme caution, acquiring beforehand the notions necessary for its definition. Among them are those of Progress, value and ontic hierarchy, which we will study in this article, and the notion of "demiurgic design" which we will see in the next one.

D1 - Progress and value of the entity's evolution.

In figure 44 we have represented an analogical scale that defines the concept of EVOLUTIONARY PROGRESS for every archetypal process. Thus we see that the Archetype, in the BEGINNING, is potential; that is, when it is on the archetypal plane, AT THE BEGINNING OF TIME.

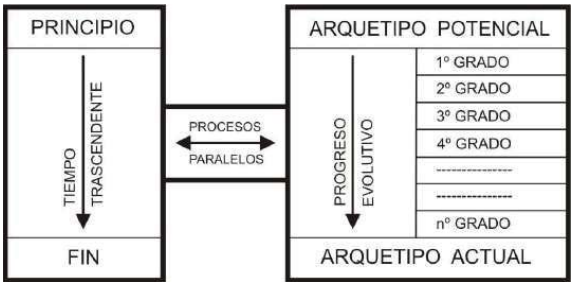

FIGURE 44

But the Archetype, as we know, manifests itself on the material plane trying to actualize its perfection in potency: ITS EVOLUTION PROGRESSES, THEN, TOWARDS ENTELEQUY, TOWARDS FINAL PERFECTION. The evolutionary progress advances in the sense of transcendent time and for this reason it can also be divided into moments; but such MOMENTS OF PROGRESS, by definition, imply DEGREES OF PERFECTION. The unfolding of the Archetype thus gives rise to a GRADUAL SCALE OF PROGRESSIVE MOMENTS, which in Figure 44 has been indicated from the first to the nth degree.

Let us now consider what the degrees of progress mean. From the point of view of the cosmic Plan, the Intention of the Demiurge is directed to produce the archetypal evolution, to favor the entelechial process: for the Demiurge, the Good consists in the Archetypes being actualized until the entelechy is realized. So that evolutionary progress naturally points toward the Good and, therefore, the "gradual scale of progressive moments" is a VALUE SCALE: for the Demiurge, the VALUE of an evolving entity increases as it progresses toward entelechy; the value is so much greater the closer the entity is to entelechy perfection, the closer its form is to that of the Archetype that inspires and sustains it; THE GREATER THE EVOLUTIONARY PROGRESS, THE GREATER THE VALUE. In figure 44, the 4th degree of progress, for example, HAS MORE VALUE than the 2nd degree. Synthesizing, it turns out that: AS THE PROGRESSIVE ORDER GROWS (1st, 2nd, 3rd, ..., no.) THE VALUE GROWS, as a consequence of the fact that in that direction THE ACT OF THE ARCHETAGE GROWS. All this from the point of view of the Demiurge, that is to say, seeing the process from the archetypal plane.

Let us now observe the scale of progress from the opposite point of view, that is, from the manifestation of the Archetype. For this purpose let us consider a concrete case, for example, an entity to whose evolution corresponds a value of 5th degree, and let us place ourselves at its level, that is, at the 5th place on the scale of progress. If we look FROM THERE towards the BEGINNING we will notice, as is obvious, that: AS THE PROGRESSIVE ORDER DECREASES (no., ..., 3rd, 2nd, 1st) THE ACTUALITY OF THE ARCHETYPE DECREASES; with other words: "from there" it is verified that, when the entity is in the 2nd place, this means that the Archetype is LESS ACTUAL than when it is, for example, in the 3rd. But this obvious principle, if formulated inversely, leads us to a conclusion of capital importance. Indeed, what we have ascertained from the 5th place is neither more nor less than: WHEN THE PROGRESSIVE ORDER DECREASES (no., ..., 3rd, 2nd, 1st) THE POWER OF THE ARCHITECTURE PUT INTO THE ENTITY TO EVOLVE GROWS.

The above conclusion is based on the concept that "potency" and "act" are complementary aspects of the same phenomenon, like "full" and "empty": as the contents of that container are poured out, it becomes LESS full, and therefore MORE EMPTY. As in the case of full and empty, the conclusion depends on the point of view: when manifesting in the entity, the Archetype LOSES potency as it is actualized, as it progresses towards entelechy; that is to say: THE MORE ACT, THE LESS POWER. But also, with an inverse point of view; WHEN THE ACT OF THE ARCHETYPE IN AN ENTITY DECREASES, ITS FORMATIVE POWER INCREASES. From here arises the
The previous conclusion because the relative decrease of the act means a correlative decrease of the value on the scale of progress, in such a way that the decrease of value is inversely linked to the increase of power: the analogical variables "value" and "power" are inverse functions, as one increases, the other decreases and vice versa.

Summarizing, this conclusion tells us that THE VALUE OF AN ENTITY VARIES IN INVERSE RELATION TO THE FORMATIVE POWER THAT DRIVES ITS EVOLUTION. Y This is understandable since the maximum value, the entelechy, coincides with the minimum potency, since the Archetype is then ALL ACT, a complete manifestation in the entity.

D2 - Formal determination of the entity.

We now know that an entity with greater formative power, for example, one situated in 2nd place on the scale of progress, is less valuable to the Demiurge than another which is, for example, situated in 3rd place on the same scale, whose power is less. But where does this law lead us? What effect does a "greater formative potency" cause in the entity? Answer: THE GREATER THE FORMATIVE POWER THE GREATER THE FORMAL DETERMINATION. We check this answer by "making the function minimal", that is, by going to one end of the scale to observe what happens there. The appropriate extreme for this is, of course, the entelechy of the Archetype, where the value is maximum because the entity is the complete, final, perfect act of the manifested Archetype: there the potency is minimum and the act maximum. But is not an Archetype that is all act in an entity, a real and concrete entelechy, an autonomous entity, an ABSOLUTELY INDETERMINATE entity? Did we not study in Part One that the concreteness of an entelechy implies ontic autonomy? Because, according to the Hyperborean Wisdom, the formal determination of every entity depends on potency and not on act, although both concepts allude to complementary aspects of the same being; and this priority of potency over act, for the determination of entities, originates in EXISTENCE: IN THE ORDER OF EXISTENCE POTENCY COMES FIRST BEFORE ACT; ARCHETYPES ARE FIRST POTENT AND THEN ACTUAL; ENTITIES ARE ACTS OF ARCHETYPES: BUT ACTS DETERMINED TO
PRIORI BY FORMATIVE POTENCY. Therefore, in the entelechy, when the Archetype is pure act, and the potency is minimal or there is no potency, the entity experiences an absolute indeterminacy: IT IS, it does not need TO COME TO BE; there is no PLAN TO DO any more because IT IS ALL BEING; IT IS AN AUTONOMOUS ENTITY.

Going now to the other extreme of the function, that is to say, to the beginning of the scale of progress, we find that, on the contrary, potency is maximal, act almost non-existent, the formal determination of the entity is absolute, and the value of the entity null: THE POTENCY IS MAXIMAL, THE ACT ALMOST NON-EXISTENT, THE FORMAL DETERMINATION OF THE ENTITY IS ABSOLUTE, AND THE VALUE OF THE ENTITY NULL.

D3 - Ontic hierarchy.

The "gradual scale of progressive moments", shown in figure 44, assigns to the entity a value according to its evolutionary degree, that is, according to the evolutionary distance that separates it from the entelechy: such a scale determines, then, an ONTIC JERARCHY BASED ON FINALITY. The verification can offer no doubt since, on the scale of progress, the entities of higher degree are more valuable than those of lower degree.

D4 - Progress and law of evolution.

It is useful to note that the "gradual scale" of figure 44 is a linear version of the "law of evolution" of figure 41: the spiral of figure 41, in effect, can be considered "rectified" and represented in figure 44 as the arrow pointing in the direction of the "evolutionary progress" of the archetypal process. Evidently, both figures express the Archetype process: figure 41 "functionally" and figure 44 "analogically". And both figures represent the "law of evolution" that governs both the astral energy of the macrocosm and the psychic energy of the microcosm, according to the design of the snail.

D5 - Psychological ethics of the pasu and noological ethics of the virya.

The "gradual scale of progressive moments" makes it possible to determine, and to understand, the VALUE that the entities acquire for the Demiurge during the evolutionary processes. This validity of the entities, their comprehension, could effectively serve as the foundation of an Ethics, but what kind of Ethics would be obtained in this way? Answer: A "Demiurgic Ethics, that is to say, a science that would describe and explain the Demiurge's Conduct before the "natural fact", constituted by archetypically superstructured "external entities", or before the "cultural fact", integrated by LOGICALLY superstructured "cultural objects" and "men". Such an Ethics would be a science based o n ontic plurality, for which the "moral subject" would be represented by the Demiurge, by its active "Aspects", and "moral conduct" by the relation that these Aspects maintain with respect to entities, cultural objects and men. Naturally, the understanding of such Ethics would suppose the previous knowledge of the cosmic Plans, since the Demiurgic Conduct conforms to the development of such Plans: to understand the Demiurgic Ethics, then, would require the complete mastery of the Terrible Secret of Maya; a knowledge, a power, that only the Hyperborean Initiate possesses: awakened virya or Siddha Berserkir. However, everything that exists in the macrocosm is hermetically reflected in the microcosm; to the Demiurge's Conduct corresponds a "soul conduct" in the pasu; to His macrocosmic Aspects correspond microcosmic "aspects": instinctive, emotional, rational, conscious, etc. It is possible, then, to formalize a "Pasu Ethics" that "describes and explains" its conduct in front of the moral fact; and that "Pasu Ethics" will be, clearly, a reflection of the "Demiurgic Ethics". This "Pasu Ethics", which the Hyperborean Wisdom calls "Psychological Ethics", is the one we have to define here and which we will later oppose to the noological Ethics of the virya.

The "Pasu Ethics" can only be qualified as "psychological" since the conduct of the pasu is purely psychic, that is, it is an expression of the soul, which manifests itself in the microcosm through a PSYCHIC structure analogous to the

represented in figures 11 and 11b. On the contrary, the conduct of the virya is governed by the action of the Self, which is an "indirect manifestation of the Spirit", and therefore an Ethics which formulates his moral behavior can only be described as NOOLOGICAL, i.e., "spiritual". But, the awakened virya not being the exponent of an archetypically conformed personality, it must be warned that it is not an easy task to describe and formulate something similar to an "ideal moral type", a figure to which the lost virya can adapt himself by imitation. The Noological Ethics does not propose, then, a set of moral traits to be cultivated, or a moral person to be imitated, but describes in terms of the Hyperborean Strategy, what is the ATTITUDE that the lost Self must adopt in order to achieve the maximum orientation towards the selbst, towards the awakened Self: this attitude is denominated by the Hyperborean Wisdom as luciferic graceful, but only with many precautions can it be considered characteristic of a "type", in spite of which we will speak at length of the "luciferic graceful type". This is because other classical attitudes of the lost virya are undoubtedly typical, such as the "playful attitude" and the "sacralizing attitude", which allows us to place the "luciferic graceful attitude" at the extreme end of a typological scale and to refer to it as a kind of superior type. It is not necessary to insist, of course, on the equivocality of a typology that includes in its classification an essentially unclassifiable being such as the awakened virya or the Siddha; nevertheless, saving the paradox of the case, the Aberro Typology, among whose types the luciferic graceful is described, will be presented in another section. And the noological ethics, the only truly spiritual ethics, will thus be understood in the light of the Aberro typology, as a contrast of a global ethical context of the lost virya.

But the lost virya is "a pasu with hyperborean lineage": only through the Betrayal of the Traitor Siddhas, through the enchainment of the Hyperborean Spirits, the pasu becomes a lost virya. If the White Betrayal did not occur, the pasu had to adjust his moral conduct to the Psychological Ethics, microcosmic expression of the Demiurgic Ethics. Therefore, being LO PASU the substantial substratum of the virya, an essentially hybrid being, it is not surprising that the Aberro Typology, in its lower types, is defined on the basis of the concept of the psychological Ethics of the pasu and is opposed to the noological Ethics of the awakened virya: in the lost virya THE ETHICAL-PSYCHOLOGICAL, determined by the Manu Archetype, is opposed to THE ETHICAL-ONOLOGICAL, which manifests the Spirit; and from this opposition, from this tension between the animic and the spiritual, from this essential confrontation waged in the bosom of the blood, arise the "types" of lost virya that Aberro Typology describes and studies. It is thus evident how important it is to have a clear concept of the psychological ethics of the pasu.

But why should such a concept be defined here? Answer: Because the macrocosmic objective of the pasu's finality demands that the pasu be "postor of sense in the entities of macrocosm", entities whose evolution is concretized according to the "scale of progressive moments" that we have exposed and explained in the present subsection: the sense placed in the entity by the pasu, IN ORDER TO BE ETHICAL AND CONCORD WITH THE WILL OF THE DEMIURGO, MUST CONFIRM THE UNIVERSAL VALUE DETERMINED BY
ITS PARTICULAR PROGRESS. But the meaning of this italicized phrase will only be fully understood when it is interpreted in relation to the concepts of "universal" and "particular" that will be defined in Item "E".

In any case, what matters here is to emphasize that psychological ethics is essentially TELEOLOGICAL since it demands from the passu an attitude that confirms the POSITIVE VALUE of the entities, a value that they reach in their progressive evolution.

towards entelechy, that is to say, towards a FUTURE FINALITY. The TELEOLOGICAL PRINCIPLE of psychological ethics will allow us to expose its fundamental characteristic.

All Ethics must propose a moral type; psychological Ethics proposes, for the pasu, a type whose salient, teleological feature can be synthesized with the concept of ASPIRATION. The ethical conduct of the pasu, in fact, naturally ASPIRES to the Good, that is to say, to the entelechy of the entity, to the realization of the Plan of his God-Demiurge. For the pasu, Evil consists simply in opposing the Good or in the visible absence of the latter, that is, in the absence of ASPIRATION: a pasu lacking aspiration is a bad pasu, a "poorly evolved" pasu. And this is so because "aspiration", in the pasu, is nothing other than the expression of the evolutionary impulse of the Manu Archetype: the Archetype IMPELLS the pasu, potential microcosm, to reach ontic autonomy and transform itself into actual microcosm; for this it must fully comply with the macrocosmic objective of its purpose, with its own design, with the Plan of its destiny, that is to say, it must put meaning in the entities by means of the expression of the sign; and it must put it pointing to the Good, to the entelechy, confirming the positive value of the entity, because otherwise there is no possible evolution; the pasu, then, ASPIRES to the final perfection of the entity, and, in general, to all perfection.

"Archetypal impulse" and "ethical aspiration" are thus only two apparent aspects of the same evolutionary process. And this cannot be otherwise because the pasu, for Demiurgic Ethics, is only one more among all the evolutionary entities, entities whose finality constitutes the Good of the Demiurge: under the IMPULSE of its own evolution the pasu MUST ASPIRE to the Good; it is its nature, the essential ethical trait of its character. Therefore, in evolving with an IMPULSE that directs him towards his own perfection, coincidentally, the pasu ASPIRES to the perfection of all that surrounds him, of the natural entities, of the cultural objects, of the culture in which he is inserted, etc. But in this "aspiring to perfection", naturally, the pasu lives permanently projected towards the future, in the WAITING OF THE GOOD TO COME. Hence, his ethical attitude towards the cultural fact, that is to say, his moral response to the question "What should I do?

Finally, let us remember that the cultural fact is a superstructure integrated ontically by cultural objects, that is, by entities to which the pasu gives meaning simultaneously with its expressive presence: if in that act of expression, by which precisely the cultural fact comes into existence, there underlies, as we have seen, a hope, an aspiration to perfection, it should not be surprising that the entities see their potential perfections confirmed, their potential entelechies, and tend without obstacle towards them. But in this hopeful projection into the future, in which the pasu expects to see the perfections in potency concretized, it may happen that the intricate web of reality frustrates its expectations, preventing the desired entity from completing its development: although such a case is frequent, and entities rarely fulfill what is expected of them, the pasu has no way of avoiding it, except by hastening its own evolution or by being content to wait for the evolution of the desired entity to come to pass.

To complete all that we have seen up to this point, it should be added that the ASPIRATION TO PERFECTION that characterizes the psychological Ethics of the pasu is essentially opposed to the INSPIRATION TO LIBERATION that describes the noological Ethics of the awakened virya. Synthetically, the difference is the following: while the ASPIRATION is an expression of the Manu Archetype, an apparent aspect of its IMPULSE, the ASPIRATION is an expression of the Manu Archetype, an apparent aspect of its IMPULSE.

Evolutionary, INSPIRATION is the product of the Spirit or the Paraclete; while archetypal ASPIRATION projects the pasu into transcendent time, spiritual INSPIRATION elevates the virya above transcendent time and leads him toward the timeless, that is, toward the selbst; that is, while ASPIRATION plunges the subject of the pasu into temporal flux, INSPIRATION arrests temporal flux in the Ego of the virya; Therefore, while the ethical attitude of the pasu is essentially hopeful, the "ethical" attitude of the awakened virya is devoid of all hope, of all desire, of all trust, of all expectation, of all anticipation, although it is not necessarily hopeless, undesiring, distrustful, distracted or indifferent: the awakened virya acts at the right moment, that is, at the kairos, paradoxically without ever having expected the kairos; but at that moment the awakened virya acts with honor, with a will inspired by the grace of the Spirit; and that is why the kairos is an ethical moment of the awakened virya. And, while for the pasu the perfection of the entity, and its entelechial finality, represent an evident good, something desirable, a hope, and, of course, a superior value, for the awakened virya the evolution of the entities represents a dramatic process, their perfection lacks value, and the advent of entelechy constitutes a catastrophe.

E - Notion of "demiurgic design".

Outside the "spiritual enchainment", the most important Mystery that helps to reveal the Hyperborean Wisdom is the one known as the "demiurgic design of the entities". But this mystery, of which today almost nobody possesses the key, was once, more than twelve thousand years ago, the object of an esoteric science called "Noological Runic". This science made it possible to know with exactitude the design of any entity and then to resign it by means of the runes. In other sections we will give more details about the Noological Runic and about the Elite of sages who held its knowledge, known as Guardians of the Lythic Wisdom. Here we are going to explain what the demiurgic design consists of; however, being a concept of extreme complexity, which requires for its understanding the mastery of certain previous definitions, the explanation will only be clear if we develop it in an orderly manner in several specific sub-articles. We will begin, then, with E1: a summary of what we have already seen on the demiurgic design.

E1 - Summary on the "demiurgic design".

In the section "Finality and suprafinality" we saw that "in principle the Demiurge "thinks" the universal Archetypes with the Wisdom Aspect; and he thinks them, then, with a view to the integrity of an evolutionary Plan: the Archetypes are thus born with a pre-established FINALITY, apart from their own particular entelechial finalities, which comprises them all in the structure of the Plan. Such a SUPRAFINALITY is that of the Universe itself, i.e., it is the sole motive of creation. But, on the material plane, the sphere of action of the Archetypes, phenomena have an entropic character, that is, they inevitably conclude in the sense of transcendent time: at the end of a "Great Time" everything will have returned to the initial nothingness, the "material order" will have been dissolved and the end will be equal to the beginning. This entropic END of the material Universe CANNOT BE THE SUPRAFINALITY that motivated its creation". In order to obtain an answer we observed hermetically the behavior of the "creative" men, seeking to gather in their conduct a reflection of the creative attitude of the Demiurge. It became clear, to reason, that "we can now understand the suprafinality of Creation: the work of the Demiurge requires a POSTERIOR DISCOVERY. And that is the purpose of the animal-man or pasu:

to be a discoverer of entities, "POSTOR OF MEANING". But what is it that is covered in the entities, that which the pasu must discover in order to fulfill his destiny? Answer: THE NAMES; the "words" mentioned by the Acoustic Kabbalah (Noological Runic) or the "bijas" of the Indo-Aryan tradition". However, "to understand what we mean by "name" of the entities, we must remember that the evolutionary impulse of the monads has been affirmed with the "Logos" Aspect of the Demiurge. This means that each entity is designated from the beginning by the Word of the Demiurge; that each entity has been assigned a word that identifies it metaphysically, sustains it as an entity and constitutes the true essence of the entity FOR PASU".

The purpose of this article will be to clarify this answer of the clause "Finality and suprafinality", that is, to explain the fact of the metaphysical manifestation of entities. Let us reread, then, the conclusions obtained there. We saw that "it is important to distinguish, when considering the "archetypal order", between FINALITY and SUPRAFINALITY. By FINALITY we allude to the entelechial concretion toward which the evolution of entities points: in every entity there is A UNIVERSAL TERM that is an expression of the Archetypes that sustain it and to whose process it is subordinated. By SUPRAPINALITY we refer, on the other hand, to the PARTICULAR DESIGN that each entity possesses..." "The entity evolves, then, following two formative processes; one: the UNIVERSAL, which points toward the entelechy of the Archetypes; two: the PARTICULAR, which determines the entity according to a Plan. Hence the necessity of distinguishing correctly what has been placed in the entities, FROM A BEGINNING, FOR THE KNOWLEDGE OF THE PASU, and what corresponds to the entity itself as the foundation of its universal existence, UNTIL THE END, WHETHER OR NOT THE PASU IS IN THE WORLD". For "to the pasu was given from the beginning the possibility of knowing the Plans from the discovery of the entities, from the DESIGN that these express for him".

A metaphysical definition is offered in another clause, where INTENTION is considered to be "the direction of the Will of the Demiurge": "...in every entity there are, as we have seen, two finalities: one universal and the other particular. This is due to the existence, in every entity, of a double demiurgic intention: a first Intention shapes and impels the entity towards the entelechy of the Archetype of which it participates: it is the "finality"; a second intention DESIGNATES the entity, a being-for-man: it is the "suprafinality". Therefore "THE ENTITUDE IS THE ACT OF THE UNIVERSAL ARCHETYPE. BUT AN ESSENTIALLY INTENTIONAL ACT. PRODUCED BY A DIRECTION OF THE WILL OF THE DEMIURGE".

E2 - Analysis of rational classification.

As we see, two terms coexist in the entity: the universal is the Archetype and the particular is the design. However, the Pasu is given to know only the particular term, the design, because reason eliminates the universal term of the entity by comparison with the archetypal memory, that is, because of the "first intention". However, "the universal" does not disappear completely after this operation. The discovered entity, the entity that has penetrated the sensory sphere with its design, is "interpreted" archetypically by the second operation and schematized in a Relation of the cultural structure: there the cultural subject will be able to establish systematic associations between THAT schema, or "truth of the entity", and OTHER schemas, of other entities, that are "analogous", "similar", "opposite", "contrary", etc.; and in those rational operations "the universal" will rule, ALTHOUGH TACTUALLY. But such "universality" of the entities is deduced from their systematized schemes, it does not come directly from the "universal" of the entities.

external entities, and this has more than once led thinkers, with some reason, to suppose that it is a mere name, something essentially foreign to the entities: a concept or definition.

It is necessary, then, to understand from the outset what is the universal of entities, their finality, and what is the systematic universal, that universal attributed to entities by the cultural subject and which only has its raison d'être, its meaning, in the context of habitual languages. To clarify the matter, nothing seems more adequate than to observe, in a concrete example, the method followed by the cultural subject in identifying the universal in entities. Such a method is CLASSIFICATION and its operation consists in embracing sets of Relations under the extension of a concept called CLASS; the CRITERION with which the members of the concept class are to be chosen requires that they have common properties or qualities. Here we see, in the first moment of classification, the presence of the internal "universal", which is nothing more than the intuition of the ontic universality of the universal Archetype: by demanding that the members of the class have common elements, it is asked of them that they PARTICIPATE of a universal concept, of a transcendent idea, of a property or character that, being in all at the same time, precisely, is beyond all. It is thus classic to group vegetables, animals, numbers, etc., a c c o r d i n g t o the taxological criterion of classification,

We must therefore analyze the method of systematic classification in order to clearly determine its field of action. But we shall do so without forgetting that the convention established in Part One is still in force: "in this, and in all the comments that follow, we shall consider the sensory sphere impressed by an EXTERNAL ENTITY". Thus, when "entities", "individual entities", "specific entities", etc., are mentioned, it must be understood that, unless otherwise stated, we are dealing with "external entities", entities whose knowledge comes from sensible intuitions, that is, entities whose existence occurs in the external world, within reality, entities whose reality and existence is self-evident, entities, in short, that are the concrete foundation of the thought, rational or cultural, that lies about them.

The members of a class share one or more common characters, BUT THEY ARE ALSO DISTINGUISHED BY THEIR DIFFERENCES: this is what limits the absolute identification of the members among themselves and makes it possible to verify their individuality. It can occur then the verification that some members of a class possess elements that are not common with the rest of that class but that are common with the members of another class: for example if we gather in the same class all the palmiped animals and in another class all the mammalian animals we will observe that the platypus belongs to both classes; in a more abstract field, if we order the series of numbers one the natural succession of integers, (1, 2, 3, ..., n) and another that of their squares (1^2, 2^2, 3^2...), ..., n^2), we will notice that the members of the second class also belong to the first. In these cases the members common to two classes constitute a third class which is called FUNCTIONAL because each member of it is defined "in function" of the other two. In this way, FUNCTIONALLY, the cultural subject is capable of establishing the most disparate relations between classes and endlessly multiplying their number, creating always new sets of hierarchical classes, subordinated to each other according to logical laws or modalities.

But it may also happen that some members of a class differ from some members of the same class in a certain property that one of these groups possesses with respect to the other: then the opportunity arises to SUBCLASSIFY, that is, to group the members in SUBCLASSES, so that all the subclasses

For example, if we collect in one class all the postage stamps of the world, it is obvious that we can still subclassify them "by countries", those of Argentina, Brazil, Chile, etc., without leaving the "class of postage stamps"; in the same way, the series of natural integers (1, 2, 3, etc.) can be subclassified as "by countries", without leaving the "class of postage stamps",
..., n) can be subdivided into "subclasses" of even, odd, prime, etc. numbers.

From all these examples we are considering it clearly emerges that classification does not require anything ontic to exist, since the elements with which its classes are made up are concepts sliced out of the cultural structure, that is, semantic elements, simple or complex systems. Moreover: "classes" are also "concepts" because they are systems of the cultural structure; classes are complex systems, substructures whose members are concepts, and therefore consist of "systems of concepts", i.e. concepts of concepts, concepts of greater extension and lesser comprehension than other constituent concepts. Such concepts of extreme extension are called GENEROS and the concepts of lesser extension, but of greater comprehension that fall under those are the SPECIES. But we shall see this in detail in a moment. Now, the important thing to note is that in the systematic classification only slice concepts of the cultural structure intervene, that is, aspects of the truth of the entity, sections of its scheme, but not the entity itself, which is external and from which the pasu has only received the design and not the universal Archetype that sustains it. But then, what relation has the cultural universal, that generality that the cultural subject has ATTRIBUTED to the entity, with the real universal of the entity, with the REAL BEING of its universal Archetype? Answer: An equivocal relation, responsible for countless gnoseological errors: the pasu ignores definitively the double determination of the entity, the finality and the suprafinality, and, in response to the macrocosmic objective of its own finality, projects on the entity the sense; but that sense is the expression of a meaning extracted from the particular design of the entity: there is nothing "universal" in it; that is why it is indubitable that in affirming the universal character of an entity what it actually does is to comprehend it in a universal "concept," in a universality falsified by the taxological faculty of the cultural subject. The lost virya, for his part, in the present civilization, has succumbed to the synarchic Strategy and has allowed his vision of the world to be influenced and dominated by the inheritance of the pasu: the virya has the possibility of locating the selbst and creating an awakened Self with which the total apprehension of the real entity is possible, both in its universality and in its singularity, because such a Self participates in the actual infinite and can determine everything without being determined by anything. But as long as the virya does not awaken, he will remain, like the pasu, definitively isolated from the entities. In this book, however, a possibility of awakening is offered by the knowledge of the Hyperborean Wisdom, of the welstanschauung of the Loyal Siddhas of Agartha, which, as we shall soon see, satisfactorily explains the problem of the double determination of the entity, of finality and suprafinality, of the universal Archetype and of design.

E3 - Species and genus of external entities.

Up to this point we have examined the method of systematic classification employed by the cultural subject to affirm universal concepts. It is now our turn to refer to a concrete example, as we had promised: this will make it possible to distinguish precisely "what is the universal of entities, their finality, and what is the systematic universal" placed in them by the cultural expression. The example, in order to be didactic, must deal with entities that are clearly evolutionary, and for this reason we are inclined to consider some cases that have been the object of official taxonomic classification, such as that of the ANIMALS, and of which

their inclusion in the phylogenetic tree is commonly accepted. We will therefore put under observation three types of animals, "the horse", "the dog" and "the fish", and we will try to verify whether the understanding of such universal concepts corresponds effectively with the universality of the concrete entities, that is, with the real horses, dogs and fish, those that gallop, bark and swim in the external world.

We will, however, make a preliminary clarification on the official taxonomic nomenclature. This is very rich due to the enormous variety of biological species that it has classified in its short history; about 1,250,000 of which some 800,000 are animal species and 450,000 are plant species. To such a large number of species we must add the analytical decomposition that empirical science can make of each specimen, a method that we have criticized in another section and that does nothing more than add up classes of concepts without thereby succeeding in apprehending the entity, since it is not even possible to think of "knowing" it better by means of its disintegration. What is achieved is to multiply the number of concepts involved in each description. To avoid confusion, let us define the main ones and determine which ones we will use in the example.

First, there is the SPECIES, which is the class of INDIVIDUALS with common traits. Then, there is the class composed of species, which is called GENUS. The "genus", as a systematic concept, has greater EXTENSION than the species, since it encompasses them in its definition, but less UNDERSTANDING than each of them, since the latter better describe the entity of reference: they are closer to it and UNDERSTAND it SPECIFICALLY. The genus of the dog, for example, embraces the species of "canis familiaris", "canis lupus", "canis occidentalis", etc.; and we have to observe here that, evidently, "the dog", as a genus, is a UNIVERSAL CONCEPT. Thus, the classification of an individual specimen consists in "distinguishing its specific differences" and establishing "the next genus". The class of genera is usually called ORDER and the class of orders, simply: CLASS.

Now, at the beginning, classification was based on MORPHOLOGICAL ANALOGY, that is to say, on the verification of common external characters, but progress has been made since then and nowadays it has advanced towards the more complex concept of STRUCTURAL HOMOLOGY, which makes it possible to group specimens by the similarity they show in their internal composition rather than by their mere external appearance. A class whose members show STRUCTURAL HOMOLOGY is called TYPE: among animals, for example, the group of "vertebrates" constitutes a TYPE.

Finally, animals and plants are grouped into large classes called KINGDOMS, which are subdivided into SUBKINDS that contain, as a whole, all the existing TYPES. The "kingdom", as a genus of maximum extension, is at the upper end of the classification, it is the "most universal" term, while at the lower end is the "species", whose extension is relative but which has maximum comprehension with respect to the entity it describes: the species is the "most particular" term to systematically define an entity.

It is obvious that our example would be uselessly complicated if we were to stick to the official methodology for understanding and defining horses, dogs and fish. On the other hand, everything will be clearer if we agree on a minimal classification, based on GENUS AND SPECIES: the genus will be the "animal", and the species: horses, dogs and fish. In other words: when we look at the members of the animal genus we separate, among others, three

sets whose members are similar by typical homology and which we call: horse species, dog species and fish species.

With such a convention, we have no choice but to draw the conclusions that the example may offer. Conclusions that have been synthesized in the synoptic table of figure 45 and to which we will refer to explain them: from the observation of this table it must clearly emerge what is universal in an entity and what relation it has with the "universal concept" of the systematic classification.

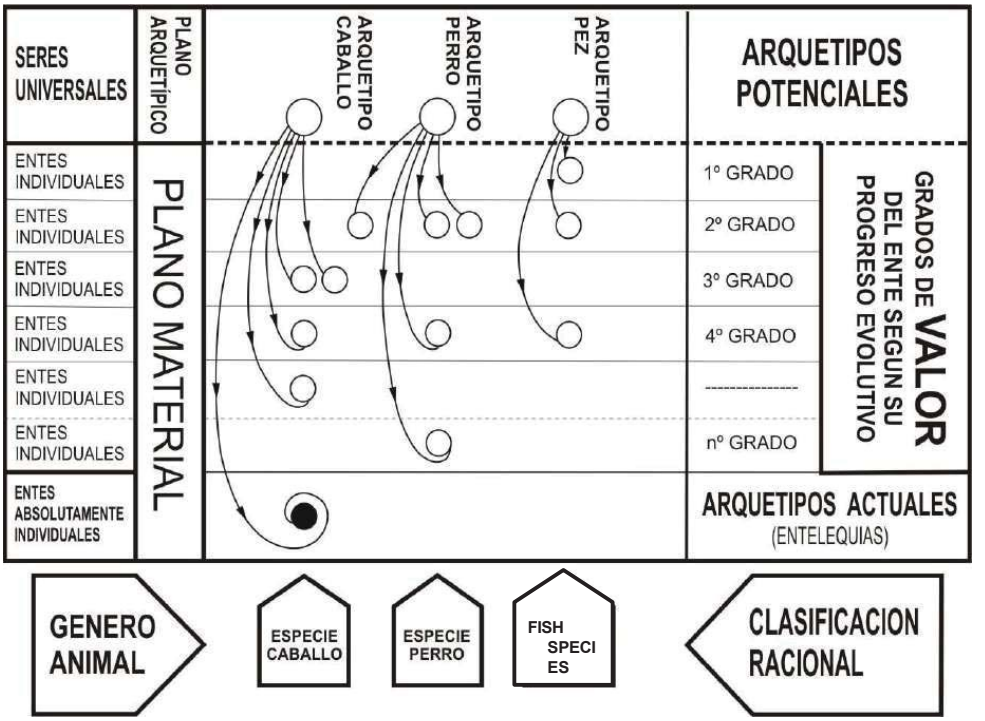

FIGURE 45

To the right of the picture is a reproduction of the "gradual scale of progressive moments" (figure 44), which makes it possible to evaluate the evolutionary degree of the entities according to the psychological Ethics of the Demiurge. At the top, in the analogical space corresponding to the "archetypal plane", are the three universal Archetypes of the horse, dog and fish. And below each Archetype, in the analogical space equivalent to the "material plane", are represented some examples of their manifestation, i.e., entities in different degrees of evolution. On the left, finally, it has been indicated that the Archetypes are UNIVERSAL BEINGS, while the specimens that represent them on the physical plane AS manifestation of their processes, are INDIVIDUAL ENTITIES.

Let us now investigate, by observing the arrowed signs outside the picture, how the rational classification is carried out. In principle the classifier, pasu or lost virya, takes SENSIBLE CONTACT with the group of individual entities which he recognizes as similar to each other, as owners of common traits; he says, for example: -these aquatic entities, similar by their form and by their behavior, constitute the "species of the fish" -. That is to say, by identifying them as analogous entities he has SPECIFIED them. But how does one obtain certainty of similarity, how does the classifier make sure that all the individual entities, classified, really belong to the species? Answer: by means of the systematic description of each entity and by the structural comparison of all the descriptions with each other, that is, by the application of the descriptions one upon the other in order to discover their differences and analogies. It is precisely by the effect of this systematic operation that one succeeds in configuring the specific "type" with which the individual entities of common traits are conformed, a "type" which is nothing more than an intellectual reflection of the universal Archetype. But in this answer it is clear that the specification is not carried out with entities but with "descriptions" of entities, with "concepts" of the cultural structure, for what is a "description" but an "aspect of the truth of the entity", an "incomplete symbol" that is part of the schema of the entity and that has been noted in a habitual language, that is to say, a cut concept?

And, we could add, what is a description, or a concept, but a knowledge obtained from the "design" of entities, that is, from a semantic scheme? That is why the species is an ESSENTIAL definition of the entity: because its content, as a concept, is a symbol **I** that IMITATES the truth of the entity and whose meaning has been PROPOSED in a habitual language. Without entering, still, to consider the particular design of the entities, it will be evident at this point that the specification is a subjective operation, although it executes with the objective contest of the individual entities, The species, in short, as the first category of the classification, is effectively supported by the entities that it describes and therefore, in its definition, comprises the essence; its "universality" is at least real since it can be demonstrated inductively from the concrete entity; that is to say: the species, as a universal concept, can comprise either a singular entity or a plurality of entities, but invariably its definition proceeds in the last instance from the entities themselves, from the design, from the being-for-man with which they have revealed themselves to reason.

The specific judgment is, then, always true because its conclusion is essential: the universality affirmed about fish, and about dogs and horses, is evident and demonstrable. But having established the validity of the species to describe "the real universal" of entities, we see that the same does not occur with other universal generalizations. In figure 45, in fact, we see that, while the species is affirmed about concrete entities, the genus is an abstraction of the specific character: while the species predicates essential properties of existing entities, the genus attributes existence to the species itself as such and understands it under its extension. But it is not the same thing to affirm the existence of certain entities by means of their description as it is to attribute existence to the affirmation of the existence of entities: we are here at two different levels of reality; in one, the specific, there is direct access to real entities, in the other, the generic, the passage to the entity can only occur through the species; the genus thus proves to be only the product of a systematic operation carried out with a group of specific concepts (slice) and, therefore, proves to be only a "concept of concept," a "function of function," a "class of classes," etc.In other words, gender proves to be an absolute systematic concept of the cultural structure, a psychic creation, a pure abstraction, an idea.

Thus, while the species defines "the real universal" of entities, the genus, and every class that fulfills its function, is a "universal concept" that only comprehends entities through the species, from the pure abstraction of the cultural subject. From the point of view of the reality of entities, there is undoubtedly a boundary between species and genus; but what does this boundary mean? Answer: THE BORDER OF RATIONAL CERTAINTY FOR EVERY AWAKENED VIRGIN. If the use of reason,
The species marks, in fact, the limit where the credibility of knowledge must stop: such a limit can never be crossed by confidence without running a serious risk of falling into the subjectivism of gender, into the falsely "universal", that is, into the deception of culture, "enemy strategic weapon". HE WHO BELIEVES IN THE REALITY OF GENDER WILL NEVER BE ABLE TO REACH THE "STATE OF ALERTNESS" THAT THE PATH OF STRATEGIC OPPOSITION DEMANDS, THAT IS TO SAY, HE WILL ALWAYS BE AT A "STRATEGIC DISADVANTAGE".

We may ask ourselves why is it so important, so categorically important for the awakened virya to accept the reality of the species and to doubt the reality of the genus, to believe only in the essentials of the species and to deny the universality of the genus? Answer: in the first place, because, as has been demonstrated, only the species describes the individual entity while the genus describes the species, but, fundamentally, BECAUSE THE AWAKENED VIRYA KNOWS THAT REALITY IS MULTIFACETIC AND THAT ENTITIES CAN BE OTHER THAN WHAT THE GENUS ASSERT THAT
ARE. In other words: we have seen how a classifying subject observes a group of aquatic entities with common properties and concludes that it is the "fish species"; up to here comes THE LIMIT OF RATIONAL CERTAINTY that the awakened virya will never allow himself to cross, why? BECAUSE HE KNOWS THAT A FISH CAN INDEED BE "AN ANIMAL", AS THE GENUS AFFIRMS, BUT IT CAN ALSO NOT BE, FOR THE AWAKENED VIRYA, PARADOXICALLY THE EXTENSION OF THE SPECIES COULD, UNDER CERTAIN CIRCUMSTANCES, SURPASS THE EXTENSION OF THE GENUS AND THE DEFINED ENTITY COULD BE SOMETHING DIFFERENT, "SOMETHING ELSE", "SOMETHING E L S E ", THAN WHAT THE GENUS SUPPOSES AND WHAT THE GENUS SUPPOSES.
PREACHES THAT IT MUST BE. But this "paradox" will only occur in minds dogmatized by the empire of gender, in the extreme rationalists, in those who, as we defined in another section, are "beings uprooted from nature, floating in the sea of nominalism, in a world of jargons and vain signs": that is to say, the paradox, the contradiction, will occur in those who blindly believe in the reality of gender, which is a mere universal concept, an internal cultural object, and to whom the possibility exposed here that some fish may not be "animal", that some tree may not be a vegetable, or that viryas may not be "men" but Gods, will shock.

And, surely, those who are scandalized by these "paradoxes" of the Hyperborean Wisdom, will be the same ones who sustain the existence of the official "Age", that is, those who grant reality to what is only a "universal concept": the official Age, we can now see, is an ideal object, a slice concept whose extension includes the species of historical facts, which are directly supported by the real.

E4 - The BEING IN ITSELF of the external entity.

Knowing the gnoseological attitude of the awakened virya towards species and genus, it is not surprising that from now on we will deal only with the species. It, in fact, describes "the real universal" present in individual entities and constitutes an adequate concept for interpreting the problem of the finality of entities.

Naturally, a specific concept that encompasses such a problem must be defined in the context of the Hyperborean Wisdom.

Let us observe the "dog species" in figure 45, where some of the canine entities of the species are represented with five circles. The figure reproduces an instant in the life of the dogs, in such a way that the five specimens represented have been surprised each one in their particular evolutionary moment: three in 2nd degree, one in 4th degree and another in a high degree, "nth", close to the entelechy. Of course, these five circles symbolize and exemplify all the dogs that make up the species. To understand the allegorical image we must suppose that each of the five circles corresponds to an individual entity, that is, to a dog, and that each spiral arc reflects the process of the universal Archetype in its progressive evolution towards the entelechy. It is clear, then, that each dog participates in the Archetype without its unity being altered, but how can this be possible? How can the one be manifested in the multiple without being divided?

Answer: because what entities actually participate in is the POTENTIAL ENTELEQUY of the Archetype, their POTENTIAL FINALITY: that is why the Hyperborean Wisdom affirms that in entities there is a universal term, a product of the Archetype, and that this constitutes their finality.

This answer is telling us that, in the entities, for example, the five dogs, there subsists a potential entelechy which is a mode of universal being in which its unity is not altered. Thus a plurality of entities can exist simultaneously driven and determined by the potential entelechy that resides in them and which, like the initial moment of the evolutionary process, is a singular state of archetypal being. But that potential entelechy which subsists in the entities, that final moment of the evolutionary process, IS A MOMENT TO COME, that is, it is a possible future toward which the development of the Archetype points: such a future moment, then, cannot be apprehended by any PRESENT CONSCIOUSNESS as the conscious subject of the pasu. The universal term, the entelechial finality, is a BEING IN ITSELF which is situated outside the frame of perception of the pasu and remains forever enclosed in the entrails of the entities: only the awakened virya from the selbst, from the timelessness of the infinite I that reflects the awakened I, will be able to know the universal Archetype and understand the totality of its process; the lost virya, for its part, has intuited on very diverse occasions the existence of this universal term in the entities and has interpreted it in very diverse ways, invariably equivocal and partial.

In figure 45 it is clear that the potential Archetypes, on the archetypal plane, are a singular form of the universal being; on the material plane, however, a plurality of entities participate in the potential entelechy, which subsists in them as potential finality; but the finality of the archetypal process is the concretion of the perfection in potency of the universal Archetype, that is to say, the concrete finality is the Archetype itself, unfolded and realized in matter; the potential entelechy subsisting in the individual entities, then, signifies the effective presence of the universal Archetype FROM ITS FUTURE PERFECTION, which can only be THE SAME in each of them. In other words, this means that IN EVERY ENTITY of the species the universal Archetype underlies in a mode of being in itself which renders it inaccessible to the sensible intuition of the pasu plus, if such being in itself could be effectively apprehended, a possibility which is within the reach of the virya, THE ILLUSORY PLURALITY OF THE ENTITIES WOULD DISAPPEAR TO GIVE WAY TO THE SINGULARITY OF THE
ARCHETYPE; that is, if the potential entelechy underlying the

entities, for example, in the five dogs, such an archetypal form CANNOT BE DIFFERENTIATED AT ALL BECAUSE IT IS THE SAME IN EACH ENTITY, SINCE THE SINGULARITY OF THE ARCHETYPE IS ESSENTIAL AND ITS DIVISION UNCONCEIVABLE:
a real vision of the potential entelechy in the different entities of the species would plunge the observer into the unity of the universal Archetype and would cause the disappearance of plurality; there would not be, then, "entities" but "the entity", not "dogs" but "the dog", etc. This property of the potential entelechies of entities of being indistinguishable is called by the Hyperborean Wisdom the INDISCERNIBLE NUCLEUS OF ENTES. This denomination comes from the fact that, for the Hyperborean Wisdom, in every entity, in the intimacy of its being in itself, there is an INDISCERNIBLE POINT produced by the potential entelechy.

But what is an indiscernible point? Answer: a NON-SPACIAL region of the entity, that is, NON-CORDINABLE. And what is the essence of such a region, if it is not extensive, that is, not spatial? Answer: the essence of the indiscernible point is transcendent time, the Consciousness of the Demiurge that flows through all entities; the indiscernible point is, in that sense, the continuous nexus of the entity with the archetypal process: the indiscernible point IS THE END AND THE END OF THE PROCESS; the potential Archetype and its entelechy, present in their absolute singularity in each specific material entity. That is: the entities are "moments" of the archetypal process perceived as plural from their formal exteriority; on the contrary, the indiscernible points of the entities are a "single moment" of the Archetype: its final perfection put into potency from the beginning; and such "points" can only be perceived as an inextensive and temporal "single point", underlying the deepest interiority of the entity, that is, in the most discrete intimacy of its being-in-itself.

In synthesis, the potential entelechy of the universal Archetype underlies the being-in-itself of entities and determines an indiscernible region in each of them where it preserves its absolute singularity. It is thus verified that there is nothing "universal" in the intimacy of the being-in-itself of the entities but the most absolute singularity of the Archetype and that, therefore, any idea of "universality" can only come from the external contemplation of the entities, from the illusion of plurality that induces the evolutionary processes and that leads the cultural subject to understand them in the extension of a "universal concept". Why, then, is the potential entelechy, the indiscernible nucleus of entities, called "universal term" if it is not "universal" at all? Answer: because such a denomination has been given from the point of view of human, passive knowledge, which is not directed to perceive the being-in-itself of the specific entities and their absolute unity in the process of the "universal" Archetype, but to rationally discover the being-for-man, THE DEMIURGICAL DESIGN THAT INDIVIDUALIZES THE ENTITIES AND REVEALS THEM TO THE SENSIBLE INTUITION AS "PARTICULAR OBJECTS" BUT INTEGRANT OF
A "UNIVERSAL PLURALITY", OF A "GENUS". Only from this illusory exteriority of the entities, as opposed to the demiurgic design, which reveals them in their INDIVIDUALITY, can one speak of a "universal term" to qualify the potential entelechy of the Archetype that underlies the indiscernible nucleus of the entities.

It would seem now that we are in a position to enter fully into the study of the demiurgic design which, we have already recognized, constitutes the "principle of individuation" of entities. However, much remains to be said in order to clarify completely the concept of "universal term", "potential entelechy", "finality of the entity", which we have exposed. We will devote two sub-articles to this end, explaining the important concept of the Hyperborean Wisdom on the GRAVIS ARCHETYPE: the knowledge of this Archetype,

taken as an example of what we have said, we

will provide a greater, and perhaps definitive, understanding of the universal term or potential entelechy underlying the indiscernible core of every entity.

E5 - The gravis archetype.

First of all, it should be made clear that the content of this sub-article is an extract of the "Gravis Theory" of the Hyperborean Wisdom, which has been developed in detail in the book "Hyperborean Physics". Here we will only present the main aspects of the theory explained in a conceptual form, that is to say, stripped of all the complex mathematical foundation that is exhibited there. But, since mathematics is an intrinsic ingredient of the Gravis Theory, it is clear that such a stripping will conspire against the full understanding of the concepts we are going to study. However, since a rigorous mathematical demonstration of the Gravis Theory is beyond the objectives proposed for this book, we will try to come as close as possible to its thesis by means of a precise description of the Gravis Archetype. It should also be clarified that the Kamarada L.C.A.V. of Buenos Aires has deeply developed a theory of the unit of real energy, which he has called V.A.C. ENERGY UNIT or "U.E.V.A.C.", and which he has exposed in his book "Conceptual Unifying Theory".

As is known, the Jewish physicist Albert Einstein did not succeed in developing an acceptable mathematical theory to unify the quantitative, experimental interpretation of the so-called "field phenomena", i.e., the phenomena that occur due to the effect of the "gravitational and electromagnetic fields". These phenomena, of course, are already unified in reality, since what is incompatible are the theories with which we try to explain them. With respect to the gravitational field, outside Newton's equations, all that has been advanced so far has been in the sense indicated: to try to unify it with the electromagnetic field, for which Maxwell's equations exist; along this path, when dealing with the gravitational field in an Einsteinian-relativistic way, it is necessary to make use of a rather complex mathematical instrument called TENSOR; but if, for example, it is decided to interpret physical phenomena on the basis of quantum mechanics, then it is necessary to resort to even more complex statistical, probabilistic formulas, which require the use of electronic computers.

On the other hand, it has been assumed that the "mass", responsible for the gravitational field, "deforms" or "distorts" the space being necessary also, apart from the tensor, differential and statistical calculus, to appeal to "non-Euclidean geometries". Thus, complexity is added to complexity and it is possible to take an ever greater distance from the phenomenon itself, from its facticity.

Well, the Hyperborean Wisdom provides an explanation that is quite different, but which perfectly understands the gravitational phenomenon and allows it to be mastered for the benefit of the strategic objectives of the Siddhas. And such an explanation does not require the use of formal mathematics, except when one wishes to develop a technology, in which case one has recourse to an esoteric geometry that is completely outside the academic environments of the West.

In order to fully understand this explanation, which will be explained below, we must start from the premise that the subjective deviation of theoretical physics is much more serious than is usually thought. In fact, the most audacious criticisms have been focused on

usually about Einstein, Planck, Bohr, Heisenberg, etc., but they had never questioned Newton. And with him the error begins. The Hyperborean Wisdom, from which the "Secret Science" of the ϟϟ originated, traces its thesis to the concepts of Newton and Leibniz, to whom it attributes two capital errors, and, from there, develops a theory as daring and audacious as it is irrefutable. Of course, it will not be possible to detail here ALL the theory, but it will suffice to describe the "initium", the principle from which the reasoning has to start.

The formulation of the thesis is as follows: THE GRAVITATIONAL FIELD IS THE POWER OF A PSYCHOID ARCHETYPE.

This synthetic thesis, as we shall soon see, can be applied to explain almost any phenomenon apart from the gravitational one, such as, for example, the external entities whose purpose or universal term we studied in the preceding subarticle. Let us therefore pay special attention to its explanation.

Physics assumes, and assumes well, that a relation links mass with the gravitational field. Where it is mistaken is, since Newton, in the affirmation that such relation is of cause and effect, that is to say, that the gravitational field occurs by effect of the mass; with such erroneous concept it is not strange to observe the enormous armatostes that must be manufactured to take advantage of the aerial space. And, naturally, they, the manufacturers of flying gadgets with metal engines and "internal combustion", would doubt our sanity if we assure that the Loyal Siddhas, BASED ON THE ARCHETYPICAL CONCEPT OF GRAVITY, have vehicles of STONE, for example, to move to the place they wish; and even more if we add that such vehicles do not have an engine. But this is not a delirium but "science"; ancient, extraterrestrial science; science that the Black Order ϟϟ developed again in this century and that allowed them to build their own "flying saucers" in which their best surviving cadres left for the Antarctic oasis and other hidden bases of the Earth. And from those bases, which cannot be located even with spy satellites because they are camouflaged? also psychoid, the Knights of the last battalion of the Führer will return, integrating the Wilder Heer of Wotan, at the end of the Kaly Yuga, in the gottendemerung. But this is another story, or, rather, the End of History.

The Hyperborean Wisdom teaches that the universal Archetypes maintain among themselves a hierarchical relationship similar to that which manifested entities maintain on the material plane. There is thus a "gradual archetypal scale" that governs the ordering of every universal Archetype, from its sojourn in the subtler regions of the archetypal plane to its manifestation in the grosser regions of the material plane; that is to say: the subtler Archetypes, or simply "potentials," are found on subtler planes, also, traversing a whole range of densities as they are actualized in the process of entities and "descend" to matter, which is the grosser substance. Similar concepts have been held by the Neoplatonists as well as by Leibniz or the Hindu science of the Great Breath, etc. Without going into such a concept of "archetypal order" in depth, it is evident that there must be an Archetype that is necessarily the last in the scale: such is the ARCHETYPE GRAVIS.

The gravis is the "heaviest" of the psychoid Archetypes and its action is directly related to the spatial, i.e., extensive, form of matter and energy. That is why gravis, which is the last of the scale, is also the first that the Demiurge precipitates when he prepares to "organize" a material plane, Without gravis no other Archetype could evolve in matter.

Now, the Hyperborean Wisdom calls "gravis" both the universal Archetype and the entities produced by it, that is to say, the "gravis species". The "specific gravis" are the set of "archetypal atoms" or "archetypal quanta" that support and "spatially" propel matter, that give it "amplitude". The Archetype gravis, with its indivisible unity, manifests itself in the specific gravis that underlies every entity: that is why in every concrete entity, in every material body, in every substantial thing, the Archetype gravis is present as the first substratum. But such a stay of the one in the manifold cannot occur in any other way than as participation: material entities participate in the entelechy gravis or, in other words: in every entity is present the potential entelechy of the gravis, in the way explained in E4. However, in its ontic manifestation, the Archetype gravis demonstrates a characteristic that distinguishes it from any other Archetype and which is worth examining immediately.

The gravis, in fact, IS THE EQUIPMENT WHOSE PROCESSING IS FASTER THAN ANY OTHER ON THE MATERIAL PLANE. This arises as a consequence of being "the last of the archetypal scale", therefore, the one that is closest to concrete matter, which, precisely, he himself determines. The effect of the Archetype gravis, of its potential entelechy, which some call "gravitational field", is almost instantaneous: and this "effect" is nothing more than the processual force with which the power of the Archetype directs matter, the "mass", to evolve towards the entelechy or "center of gravity". It is because of this high speed of response, the "almost instantaneous" link between the archetypal plane and the material plane, that the Archetype gravis could be reproduced by the Demiurge in the whole spatial extension of the macrocosm, that is, at every point of the universe, in a plurality of "archetypal atoms". These archetypal atoms are the ontic manifestation of the gravis Archetype, the "specific gravis", and here we will name them simply as "gravis".

An essential property of the gravis is its FORMAL INDETERMINATION, that is, its indifference towards the material conformation of the entities: the gravis only determines the space and creates "the way" towards the entelechy, "the field of force": BUT IT DOES NOT ACT TO CONFORM THE ENTITY. More clearly: the Archetype of this concrete entity we have before us, for example of this dog, is on the archetypal plane, according to what we have studied so far; such an Archetype is a STRUCTURER OF FORM, that is, it sustains the ontic form, the form that clothes the actuality of the entity; the Archetype gravis instead, due to its instantaneous nexus with the entity, is there, in the dog, as a material substratum, and is the one that determines its weight in relation to other gravis that occupy the space: Earth, for example. The gravis IS NOT A STRUCTURER OF FORM, or is indifferent to form itself, but, as a psychoid archetype, it possesses a power that impels it to unfold in an evolutionary process.

The culmination of any evolutionary process, of any Archetype, is its final perfection, which is present in the ontic as a potential entelechy, as a finality that is identical to the beginning. And here we will give another definition that will complete the description of the properties of the Gravis Archetype, and to which we will refer again later: THE POTENTIAL ENTHELEQUIA OF THE GRAVIS ARCHETYPE COINCIDES SPATIENTALLY IN THE SIMPLE BODIES, WITH THAT IDEAL POINT THAT THE PHYSICS HAS CALLED "CENTER OF GRAVITY". Of course, this definition has to be taken with great caution since in E4 we have linked the potential entelechy with an "indiscernible nucleus" consisting of an "undefined point", "non-coordinable", which does not seem evident that it can "coincide" with anything and even less so

with a concrete region of the entities as Physics affirms that it is the "center of gravity". However, all uncertainty will disappear as soon as we understand that, in truth, the "center of gravity" is only a sliver concept, an internal cultural object lacking a concrete entity in the World: in the material entity what actually exists and manifests itself is a DIRECTION OF THE GRAVITATIVE FORCE THAT POINTS TOWARD A "HYPOTHETIC CENTER" RADICATED IN ITS INTERNALITY; that is, a
real tendency that induces reason to suppose the real existence of such a "center": but the "center of gravity" itself, like the indiscernible points defined in E4, can never really be reached FROM THE EXTERIORITY OF THE ENTITY. Naturally, we refer here specifically to the "center of gravity" of a solid entity, but the conclusion is valid for any case, for example that of a hollow sphere, whose "center of gravity" is purely spatial, i.e., devoid of the substance that constitutes the sphere: the Hyperborean Wisdom denies that the "center of gravity" of a hollow sphere can be effectively reached or even accurately located in real space, and, on the contrary, affirms that in the place where the center of gravity "should be found" there is in reality an indiscernible undefined point; such a point cannot be observed in any way starting from the temporal perception of the conscious subject and from the sensible intuition, that is to say, "from the exteriority of the entity", because it is a "future" point, a potential entelechy; by that external way, at most, it will be possible to notice A SPATIAL DISTORTION AROUND THE CENTER OF
GRAVITY, distortion produced by the entelechy gravis, but the "center of gravity" itself will not be perceived.

Let us remember what was said in Part One about the irrepresentability of the universal Archetypes and we will understand why the "gravitational field resists physicomathematical quantification; let us take a material body and deposit it in space, far enough away from the Earth or any other planet; let us affirm, then, that the body produces a "gravitational field" around it and we verify it by observing "how it attracts" towards its center of gravity, or potential entelechy, other objects of lesser mass. If the body is at rest we cannot describe its field; we only know about it by its effects on other bodies; THE FIELD, IN ITSELF, IS INVISIBLE, a property equivalent to the irrepresentability of the universal Archetypes. But THE FIELD IS NOT THE ARCHETYPE BUT ITS POWER, which tries to actualize itself in the concrete entelechy. The substance of the material plane, the "matter" that Physics calls "atomic", is always a concrete act of the gravis in its evolutionary unfolding, independently of the form that such matter exhibits by the determinations of other Archetypes. But this, the perception of matter, is all that we can know sensibly about the gravis, for it is pure potency, it is a "becoming", its entelechy, and that is why we say allegorically that it is "hidden" behind matter, in the interiority of the entity, in the intimacy of being itself. If we violate the intimacy of the process, if we invade the field and delve into matter to look for the "center of gravity", the potential entelechy, we will never find anything. Without matter there is no gravis, but if we split and multiply matter we will only obtain as many potential gravis.

The concept of the gravis that is capable of tending to its entelechy by unfolding into the smallest particle of matter gives rise to an unorthodox atomic theory that has been expounded in the book Hyperborean Physics and which is based on the definition of an "archetypal atom" or "archetypal quantum".

It is convenient to review, now, the two historical errors mentioned above. Newton's was to make mass the "cause" of the "gravitational force",

force which, on the other hand, exists and is indeed proportional to the masses and inversely proportional to the square of the distances separating them, as Coulomb demonstrated in electric charges and Cavendish measured it with his mass balance; the reality is that, although the "gravitational force" is mathematically related to the mass, it is not its "cause" but, in turn, the mass is the concrete effect, the act, of an Archetype gravis. The "gravitational force" is thus the action of an archetypal power that proceeds from its entelechy and "attracts" towards its entelechy, which some call the "center of gravity". Now then: the "center of gravity" sometimes and only sometimes, especially in the case of a spherical body such as the Earth, coincides spatially with the entelechy. We return, then, to ask what is meant by "spatial coincidence", and does it mean that there, in that inner region of the entity, for example, in the center of the Earth, IS THE ENTHELEQUIA?

Before answering, let us consider the second historical error. Leibniz, evidently thinking of a hyperborean God, who has nothing to do with the Demiurge, the true "God" of this world, attributes to him an absolute perfection, "perfectio Dei", which "would prevent him from creating two equal things". Thus, in modern philosophy and in later scientific thought, the "principium identitatis indiscernibilium", the principle of identity of indiscernible things, is imposed, which affirms that if two things are absolutely equal "they must be the same thing". But, since this is manifestly impossible according to Leibniz, "no two things can be the same": the Creator would not have repeated himself. All this reasoning is erroneous because it is based on the assumption that the Universe has been created by a God of goodness and not by an imitating Demiurge, as it really happens. But, in spite of Leibniz, the work of the Demiurge is based on imitation and the material structure must naturally reflect this principle, contradicting the principium identitatis indiscernibilium: it is easy to understand this if we start from an archetypal composition of the real. However, Leibniz's principium has been dogmatically incorporated into epistemology and unconsciously predominates in every "scientific" attitude referred to the empirical or experimental observation of physical phenomena; this is not accidental: it obeys a synarchical tendency that it is not necessary to develop here. What is important is that the Gravis Theory contradicts the principium; and it does so because such a principium is completely false. The Hyperborean Wisdom affirms that "there can be two things alike" and points as an example to the potential entelechies of external entities, to their indiscernible nuclei, or to the "centers of gravity" determined by the gravis Archetype. Let us save, then, the error of the Leibnizian principium and move on to answer the pending question about the real situation of the entelechy and its possible spatial coincidence with the "center of gravity".

Every archetype tends toward an entelechy. But, at the origin of the movement, the first impulse is produced by a power that contains within itself the perfection that is intended to be reached; the movement is thus an evolutionary development that aims at a finality that has also been a beginning. As finality the entelechy is something that "is not yet", that must be reached, that is to say, something "future". We now come to the most complex part of the problem, already highlighted in E4: entelechy is something "future" that works in the present of the entity as a POSSIBILITY OF BEING; hence the adjective "potential" that is added to it to point out this character. Since the connection between the entelechy of an entity and the concrete entity is the "Process" of the Archetype, it is this process that is the real possibility of an entelechy to be. But EVERY PROCESS HAS THE SENSE OF TRASCENDENT TIME (see figure 44).

Let's take a big step with the imagination: let's suppose that we are capable of contemplating ALL THE PROCESSES THAT TAKE PLACE IN THE WORLD, FROM HERE TO THE LAST CORNER OF THE MACROCOSMOS; if this is possible, if if NO PROCESS escapes us, then it follows that WE COULD NOT MEASURE ANY OTHER RELATIVE TIME outside of that in which the countless cosmic processes occur; moreover: we could not know if there is another time because NOTHING WOULD INDICATE IT TO US, nothing that changes, of course. This absurd conclusion proves that time, the "transcendent time of the macrocosm" is the sum of all the processes of the Universe, that is, of all the archetypal processes. Transcendent time is, therefore, also a "process", something that has been known since Antiquity when such a process was called FLOW; but it is worth repeating it to clarify the concept of the Hyperborean Wisdom.

Such a concept affirms that transcendent time, as a flowing process, also points to an entelechy, a super entelechy called "Future". Indeed, the "Future" can only be conceived as entelechy, as the final perfection of a cosmic process of Consciousness: transcendent time, whose initium is The One, Brahma, or however you want to name the Demiurge, and whose end, the entelechy of Time, The Future, is The One, Brahma, or however you want to name the Demiurge.....

Transcendent time," as we agreed in Part One, is "transcendent" to the microcosm, but, in truth, it is an immanent fluency of Cosmic Consciousness, of the Soul of the Demiurge. And that Consciousness has produced the Archetypes whose processes concern us. From there, then, from Time, the transcendent time, everything real starts; and from there all interpretations of the real must also start; but it is no longer a mere "dimension," as Physics claims, but the essential support of all that exists, Only after Time, a posteriori of transcendent time, "space appears" as the effect of the archetypal processes that develop on the planes of matter and energy. Simplifying greatly the theory of Hyperborean Physics, it can be concluded here that space is a "second degree" of transcendent time or else a coarse state of Time, a lower temporal category, a kind of "fallen time", etc. The basis and justification of such a qualification comes from the fact that space ONLY APPEARS IN RELATION TO MATTER, it is produced by it; but matter always follows the process of the gravis: it cannot escape its plasmatic power because the gravis FALL, as specific entities of the last Archetype of the scale, from the Cosmic Consciousness, that is, from transcendent time; observing the ends of the process, it is evident that space is CAUSED by transcendent time through the matter organized by the gravis.

We have taken a big step. Let us return now to those questions about the potential entelechy and its coincidence with the "center of gravity". If we apply the previous concepts to the problem of the gravitational field, we will have to draw conclusions completely different from those provided by Physics. Let us consider a field of great mass, the Earth, for example.

a - According to physics, there is a gravitational field around the Earth.
For the Hyperborean Wisdom, the power of the Archetype gravis acts around the Earth.
b - For Physics, the mass of the Earth deforms space by "curving" it in its vicinity.

For the Hyperborean Wisdom, the mass of the Earth generates a curved space that is a reflection of the distortion that the gravis represents with respect to transcendent Time.

c - For physics, the "center of gravity" is located at the center of the Earth, where all the imaginary lines of force, which describe the gravitational field, converge. For the Hyperborean Wisdom, in the center of the Earth THERE IS A POINT THAT COINCIDES WITH THE CENTER OF GRAVITY: IT IS THE ENTELEQUIA GRAVIS.

We are back to the beginning. But at this point we can understand: there is spatial coincidence but not temporal coincidence. There cannot be, because the entelechy is the future aspect of the Archetype gravis. What can we expect, then, from the "center of gravity", according to the Hyperborean Wisdom: an indiscernible point, that is to say, a point that contradicts Leibniz's principium identitatis indiscernibilium. This is so because the entelechy, as the final perfection of the Archetype, is the Archetype itself: FROM THE ENTELEQUIA, THE GRAVIS PROMOTES A PROCESS THAT CANNOT BE INTERRUPTED AND THAT GOES FROM THE POWER (gravitational field) TO THE ENTELEQUIA (center of gravity) WHICH IS IN THE FUTURE; SUCH A PROCESSUAL WAY OPENS A GAP IN SPACE, "DISTORTING" IT, PRODUCING A TOPOLOGICAL CONTACT BETWEEN DIFFERENT PLANS. At
In the "indiscernible point" what happens in the "indiscernible point" is that the entelechy "regenerates" a point of space transforming it into time; it "elevates" it, if you will.

Let us inquire again why indiscernible? For something to be "indiscernible" it must be able to be compared with something else exactly the same, with absolute equality, that is, with something else that occurs at the same instant and occupies the same place. Only in this way could we assure that "two things are indiscernible": when "both" show coincidence of space and time. Well, and here we are touching one of the greatest Mysteries that exist: THE ENTELEQUIES OF ALL GRAVIS ARE INDISCERNIBLE. In other words: IN ALL ENTELEQUIES, REGARDLESS OF THEIR FORM OR SIZE, THERE IS AN INDISCERNIBLE POINT. THIS PROPERTY IS THE CAUSE OF THE ISOTROPY OF TIME.
TRASCENDENT. Through the indiscernible points, in effect, TRASCENDENT TIME FLOWS and, as every point in macrocosmic space contains an indiscernible point, the time flow is isotropic.

And, since "transcendent time" is in reality the stream of Consciousness of the Demiurge, it is understood that, in every entity, from the Indiscernible point, there is HE: there is HE IMPELLING the process of the entity with its Wisdom Aspect, from the potential entelechy, and SEEING the process of the entity with its Consciousness-Time Aspect, from the indiscernible point.

It is necessary to meditate a lot on this property of the gravis to embrace the Mystery that it implies, in all its depth. As a conclusion of this summary of the Gravis Theory we will highlight the most important.

First of all, it is necessary to overcome the barrier of incomprehension that reason will oppose when posing seemingly irreducible paradoxes. We must not forget that we are facing a fearsome secret, which will not be easy to seize; at least not with impunity. The first

obstacle is the problem, already examined in E4, that the Archetype maintains its absolute singularity while manifesting itself in the plurality of entities. That is: if the indiscernible points are all one and the same thing, how can they be in different entities at the same time; if the indiscernible point of the Earth is exactly the same as that of Venus, for example, how is it that millions of kilometers separate both planets? Answer: of course, this happens because the indiscernible points are "potential entelechies" of the Archetype gravis: taking this into account, it is understood that the distance separating the planets has nothing to do with the indiscernible points, since they finally coincide in the present future and no distance separates them in the potential present. And the same is true for any other entity that we wish to consider.

E6 - The indiscernible nucleus of entities.

In E4, we saw that "the potential entelechy of the universal Archetype underlies the being-in-itself of entities and determines an indiscernible region in each of them where it preserves its absolute singularity": such a "region" is the "indiscernible nucleus of entities". In E5 we see that in the indiscernible nucleus of material entities there is indeed the potential entelechy of the Archetype gravis: "in all entities, regardless of their size, there is an indiscernible point. This property is the cause of the isotropy of transcendent time".

Now then: in order to understand in depth the concept of "indiscernible nucleus" it is necessary to extend these definitions to the totality of external entities and to the totality of the universal Archetypes. That is to say: IN THE INDISCERNIBLE CORE OF EVERY ENTITY IS THE POTENTIAL ENTELEQUY OF ITS UNIVERSAL ARCHETYPE, WHICH IS INDISCERNIBLE OF THE ENTELEQUY OF
ANY OTHER UNIVERSAL ARCHETYPE. This strange property, which resembles the indiscernible nucleus to a pure nothingness, has its cause in the imitative mode with which the Demiurge has produced the universal Archetypes AS A REPLICA OF ITSELF, OF ITS ESSENTIAL "ASPECTS": that is why there is only ONE MONAD AND TEN
ARCHETYPES CONFORMED WITH SUCH A MONAD. This is important; "neither nine, nor eleven: ten Aspects of the One which determine the essence of all the entities of the Universe". "And one monad, perfect image of the One, whose formal coating is the gravis Archetype and whose ontic manifestation is the archetypal quanto; a single monad repeated in every point of cosmic space, in every entity, in every being in itself, in every indiscernible nucleus which, for that reason, is indiscernible and identical to any other Archetype or to the ineffable One."

The Archetypes are only ten, like the Aspects of the One, but combined in many ways they make possible the enormous multiplicity of entities; however, in the indiscernible nucleus of any particular entity, the potential entelechy, its own becoming, cannot be differentiated from that of another entity: it is indiscernible. Evidently, this property of the indiscernible nucleus makes the concept of the "universal term" of the entity that we have explained extremely obscure, since it does not let us see, at all, the way in which entities become "individual". However, this will be easily understood when the "design", that is, its "particular term", is made to intervene in the existence of the entity, as will be seen in detail in E8.

In Part One, the concept of the indiscernible nucleus and its curious property was advanced, although it can only now be clearly understood:

"It should be emphasized that transcendent time not only presents the strange quality, already mentioned, of being isotropic for permanent and successive entities and anisotropic for other successive times, but that it is also continuous and discontinuous at the same time. This is because real space is essentially composed of archetypal quanta, each of which possesses an "indiscernible point". It follows that, in any portion of space, however small it may be, there is always a spatially coordinateable region, which constitutes the principle of continuous extension, and an "indiscernible point", not boundable, properly temporal, which is the same point that could be located anywhere in the Universe: the indiscernible point is also called THE EYE OF ABRAXES. In this way every successive entity, for example, IS AND IS NOT at every moment of its happening; but its being is successive and its non-being is permanent. The end of every entity, of the particular entity and of the universal entity, is present in every instant of transcendent time: and not even autonomous or immortal entities, such as the actual microcosm of the pasu, escape from this finality. That is why it is said that the mere perception of the successive or phenomenal aspect of the entities constitutes an ILLUSION, since their end, the nothingness that will reach at the end of successive time, which is equal to the initial nothingness, prior to successive time, is always present in the entities, exposed to the acute gaze".

E7 - The Eye of Abraxas.

The Gravis Theory, on the other hand, brings to the forefront the problem of the "individuality of entities", whose solution is given in E8. Without going into how this is possible, let us observe that the five dogs in figure 45, although they are all manifestations of the same Archetype and tend to the same entelechy, CAN BE SPECIFICALLY DISTINGUISHED AS INDIVIDUAL ENTITIES:
here this dog, there that one, there a third, there a fourth, and so on. Everyone would agree without difficulty on this distinction, everyone would see the five dogs indicated. But when things change is when a similar examination is made of the gravis, or of any other potential entelechy, for then the observer will have to admit the reality of the indiscernible points: he will not be able to distinguish one gravis from another and, before his eyes, THE PLURALITY OF THE ENTITIES WILL DISAPPEAR TO GIVE WAY TO THE SINGULARITY OF THE ARCHETAGE AND, AFTER IT, TO THE TERRIBLE FAZE OF THE
Naturally, many will laugh at this possibility, which they will describe as absurd: AND THEY WOULD DO WELL TO LAUGH. If they are not prepared to face the Mystery, it is better to laugh and remain in ignorance, for there are countless THOSE WHO HAVE BEEN MAD IN THE FACE OF THE REALITY OF THE INDISCERNIBLE POINTS: there were
"mystics", for example, who suddenly saw EYES IN EVERY THING; or experimenters who contemplated the world with expanded visual perception by means of some drugs and were horrified to find a LIVING COSMOS, provided with "millions of eyes" with which "God was watching them from all things" (EX OMNI PARTE OCULATA).

It is necessary to warn, then, about the insane danger that lurks in the being-in-itself of every entity, in its universal term or finality.

As we know, what the pasu can know of the entity is what reveals its particular term, its design: THE DESIGN IS THE BEING-THE-BEING-THE-MAN OF THE ENTITY, A NAME, A WORD, WHICH INDIVIDUALIZES IT AND WHICH HAS BEEN PRONOUNCED BY THE "LOGOS" ASPECT OF THE DEMIURGO. But what we have just come to know is that which reveals its particular term, its design.
studied up to this point is the universal term of the entity, the being itself, which is found

The pasu, in fact, is only given the knowledge of entities from their exteriority: He can only DIALOGUE with nature or the world, take the design and put the sense in the entity, but the being itself, the indiscernible point, the potential entelechy, must remain unknown to him. He will never know that he has been constantly observed "from all things" by the one and manifold Eye of Abraxas.

On the contrary, the virya is not only able to perceive the self in itself, but such an experience is part of the techniques of spiritual liberation. "Apart from the real danger that such a confrontation with the Demiurge represents, in the way of strategic opposition it constitutes a calculated risk, to the extent that it is counted on beforehand and has been included as part of the technique. The direct confrontation with the Demiurge allows, in effect, the mastery of time, that is to say, to make the strategic area of the archimona independent of the transcendent time of the macrocosm: the creation of a Time of its own". How: "First of all, the virya must predispose the archimona in view of the strategic opposition"; for this he must: "define a POINT EXTERIOR to the archimona, that is to say, a point in the Valplads; such a point must remain facing the infinite fence when the virya occupies the square, and against it the strategic opposition to transcendent time will take place; it is necessary, then, to make sure beforehand that such a point must always remain the same and THAT THE ISOTROPY OF TRANSCENDENT TIME WILL PASS THROUGH IT and will continue in the point-fence of projection of the virya; that is to say: it is necessary to FORCE THE DEMIURG, beforehand, to sustain the strategic opposition. Is it possible to fulfill such a condition? Answer: Yes; applying the principle of Hyperborean Physics which states that EVERY PONDERABLE PORTION OF MATTER IS THE EXPRESSION OF ONE OR MORE ARCHETYPICAL ATOMS, OR ARCHETYPICAL QUANTUN, IN EACH OF WHICH EXISTS AN INDISCERNIBLE POINT: IN EACH INDISCERNIBLE POINT, WHICH IS THE SAME POINT IN ALL THE ATOMS OF THE UNIVERSE, THERE EXISTS A POINT OF TRANSCENDENT TIME, PRESENT IN EACH OF THEM, THE DEMIURGE.
MANIFESTS ITS TIME CONSCIOUSNESS". This paragraph in italics must become clear now, in the light of the Gravis Theory summarized in E5.

However, for the virya concerned with his spiritual liberation, the indiscernible points in the entities and the Presence of the Demiurge are more than a theory. According to the Hyperborean Wisdom, the spiritual enchainment is an act of enemy war and no one can unchain his Spirit without fighting: THE WARRIOR ATTITUDE IS ESSENTIAL IN THE WAY OF THE STRATEGIC OPPOSITION THAT WE PROPOSE IN
THIS BOOK, or in any other hyperborean path. Hence the confrontation with the Demiurge is inevitable, sooner or later. We have repeated it many times and it is worth remembering: the truth, the only and effective truth, is in the interior of each one, in the memory of the blood. It is there that the virya must go to confirm the Fundamental Thesis of the Hyperborean Wisdom. Therefore, for those who have heard the voice of the pure blood and decide to fight, the act of individual war cannot be characterized in any other way than by the Gnostic hatred towards the world of the Demiurge: the awakened virya will try to experience, at all times, the "essential hostility", trying to strategically reorient the reverted Spirit. And that essential hostility, which the Hyperborean Spirit once deployed against the material Universe of the One, will be the character that the awakened virya will take on, in minimal measure, the act of war that the awakened virya will execute against it, that is, against the macrocosm of the Demiurge Jehovah-Satan. "If such is the resolution of the virya, if his objectives are so gnostic, then all will be said, there will be no more deceitful words or vain signs: THE CONFRONTATION WILL BE MOVED BEYOND THE VEIL OF MAYA, TO AN ABSOLUTE INSTANCE IN THE

THAT THE HYPERBOREAN WARRIOR AND THE DEMIURGE FOUGHT FACE TO FACE. Y,
As in the Origin of the Fall, in the struggle the spiritual enchainment will again be at play: the awakened virya has attacked to free the captive Spirit and the Demiurge responds to subject the Spirit to a greater and more atrocious confusion".

To all these quotations we must add the following: AND IN THAT INEVITABLE CLASH, IN WHICH THE HYPERBOREUM WARRIOR AND THE DEMIURGE WILL FIGHT FACE TO FACE, THE MOST DIFFICULT TEST THAT THE WARRIOR WILL HAVE TO FACE WILL BE THE CONTEMPLATION OF THE TERRIBLE DEMIURGE'S FEATHER. By
Of course, the Demiurge is an Actor with many Masks, but here we refer to ONE OF HIS ASPECTS: the one that can be perceived in the being-in-itself of the entities, that is, in the entrails of ALL the entities of the world, which he sustains and vitalizes from the entelechy gravis; that Aspect that the Hyperborean Wisdom calls DRAGON OF THE WORLD (DRACONIS MUNDI) and the Hebrew Kabbalah METATRON.

It is not possible to describe in words "the form" of the Dragon of the World, of the anima mundi, and it is not worth trying to do so. It will suffice for us to form an idea of the DANGEROUS DISSOLVING POWER of this image: and this will be achieved if we assure ourselves that only he who possesses INFINITE VALUE, that is, a value which is the product of the gracious will of the infinite spirit, succeeds in resisting it: for any lower spiritual state, for example for the lost virya, His Aspect is irresistible; the Dragon of the World plunges into terror every observer whose value has some moral limit; and by "every observer" must be understood "incarnated or disincarnated", "man, soul or deva", etc. The importance of this will be clearly seen if we assure that the capital test that the Hyperborean Wisdom imposes to obtain initiation, that is, the Test of Courage, consists "only" in the contemplation of the Terrible Face of the One; But this Face can be the Dragon of the World as well as another image as frightful or more frightful than it, another demented Aspect of the Demiurge, known as HIEDRA CRON, and which is nothing more than His Face manifested in all the members of a Sacred Race, Hebrew in this case, that is, His One Face present in the plurality of the Hebrew entities of the race, in the Self of the race, in the potential entelechy of the race, that is, in the SHEKINAH.

In summary, here we wish to warn that, whenever a secret path of liberation of the seven plus one proposed by the Hyperborean Wisdom is followed, there will be some moment in which a confrontation with the Demiurge will take place and that, contemplating His Terrible Face, can be dangerous if one does not have boundless courage. But it must be clear that, even when there is no struggle posed, the vision of the Dragon of the World alone is enough to produce a devastating effect on the rational equilibrium: the cultural structure can be partially or totally destroyed by this experience or the cultural subject can be phagocytized by the "God of an entity" in an extremely oblique context; in any case, this means madness.

Thus, no precaution that the virya adopts will be excessive when dealing with this subject, since THE DRAGON OF THE WORLD IS PRESENT IN ALL ENTITIES, SINCE ALL ENTITIES ARE PART OF ITS BODY.

In the entelechy of the gravis, from the indiscernible points that are in all bodies, that is, from the transcendent time that is His Consciousness, He is sustaining the material order. BUT HE DOES NOT ACT THROUGH THE GRAVIS.

ONLY SUSTAINS THEM. IT IS NOT THE LOGOS ASPECT THAT MANIFESTS ITSELF IN THE INDISCERNIBLE POINTS BUT THE CONSCIOUSNESS-TIME ASPECT. IT IS NOT THE VERB BUT THE EYE OF THE DEMIURGE. AN EYE TIRELESSLY MULTIPLIED IN ALL CREATION BUT WHICH IS ALWAYS THE SAME EYE: BEHOLD MAYA. AN EYE THAT CONTEMPLATES ITSELF, THAT PERPETUALLY ADMIRES ITSELF. AN EYE THAT IS IN THE WOLF THAT STALKS AND IN THE LAMB THAT FLEES, IN THE MAN WHO PLUNGES THE DAGGER INTO HIS BROTHER AND IN HIS BROTHER WHO DIES AND, ALSO, IN THE DAGGER THAT BECOMES DRUNK WITH GURGLING BLOOD. AN EYE THAT LOOKS FROM THE BELOVED AND FROM THE BELOVED AND FROM THE BETRAYAL OF THE THIRD. IN SHORT, THAT EYE, WHOSE SOCKET IS A CHASM THAT DESCENDS INTO THE ABYSSES OF GOOD AND EVIL, IS THE EYE OF ABRAXAS, A TERRIBLE AND SENSELESS EYE.

Not for nothing did the Alexandrian Gnostics, who knew what kind of monster they had to deal with, enclose the Eye of Abraxas in a triangle, that is to say, they applied the "law of encirclement", so as not to go mad with schizophrenia. The Hyperborean Initiates, the awakened viryas or the Knights of the for example, like those Gnostics, also possess techniques to resist the dissolving gaze of the Demiurge and the indiscernible points of the gravis for the benefit of the Strategy of the Siddhas. For what? How? And these questions will seem to have no answer in an era in which, if one does not have a Bevatron, it seems that no one can even dream of investigating the interior of matter and, if one does not possess a hydraulic crane, who would try to move the stones of Sacsahuaman? But the truth is that only for the marvelous should one "take advantage" of the Gravis Theory, which is a science of the Siddhas and from which the lost pasu and viryas are excluded.

Let us look at some of these marvelous possibilities. He who has understood the Gravis Theory, for example, can SEEK IN HIMSELF, in his microcosm, the indiscernible point and, BY MEANS OF THE GRACIOUS WILL, MOVE THE CENTER OF GRAVITY OUT OF HIS BODY, AVOIDING THE WEIGHT, THAT IS TO SAY, THE TRACTION THAT THE EARTH EXERCTS ON HIS MASS: IT IS THE "LEVITATION". But,
as its own indiscernible point is the same as that of the stone that is there, it will be able to move it also with an act of its will: it is "psychokinesis". But when a skillfully designed material body is brought to coincide in its entelechy with that of a human body, then one has a vehicle "that travels without an engine", like those that the Hyperboreans have always manned. And since at the indiscernible point there is spatial distortion, such vehicles can become invisible by "temporal acceleration" and not by "high vibrations" as certain materialistic ufologists and sinarchs maintain.

Finally: at the center of the Earth, given the great power of its mass, there is a powerful indiscernible point that so alters space and time, that you can find there, ACCORDING TO THE WAY THE APPROACH IS ACCESSED, from a core of magma so dear to myopic geologists, to a simultaneous portion of cosmic space, that is, a starry firmament, passing through many intermediate states that depend on the demiurgic significance space.

E8 - Design model of the external entity.

In Part One the "demiurgic design" was defined as the ESSENCE of the entity for the pasu. Let us recall this definition: "For the pasu a Relationship is, above all, the TRUTH of the entity. Moreover, it should be noted here that we do not say THE ESSENCE but THE TRUTH of the being: this distinction indicates that the essence of the being is the

DESIGN, insofar as the Relation is a rational correlate, the interpretation of the design or SCHEME, the truly known and, therefore, "the TRUTH of the entity".

The design is, then, the essence of the external entity, of the entity situated in the world that has been the object of the sensible Intuition: "In the first place we must qualify the discovery of the design as a TRANSCENDENCE of the external entity who, in this way, is situated BEYOND the sensory sphere. Indeed, while the universal Archetype can never be seen outside the entity, nor in the entity itself, for it is absolutely immanent, the design of the entity is ready to be-for-man, to transcend all barriers and to rebel in plenitude. In other words: the design becomes an INTERNAL OBJECT". Such "inner object", after being archetypically interpreted by the second operation of reason, is schematized and integrated into the cultural structure as the Relationship between Principles: the Relationship contains a semantic scheme of the entity that constitutes, for all microcosmic effects, the TRUTH of the entity. To facilitate the understanding of the structural model we agreed, then, to represent the Relationship as a CYLINDER LINK between nodes or Principles: the set of a Relationship and two Principles was thus denominated SIMPLE SYSTEM and its representation can be seen in figure 13.

On the basis of the simple system of figure 13 we have developed numerous examples and, from them, we have drawn many fundamental conclusions. However, there is an obvious question that has not been answered and that can be posed as follows: if the Relation of the simple system of figure 13 represents "the truth of the entity" by means of a semantic scheme of the design or essence of the entity, how is such a design, within the framework of the analogical guidelines of the structural model? More clearly: how would an ANALOGICAL DESIGN be such that its rational interpretation would give rise to the simple system of figure 13?

Answer: This answer should be called: ESSENTIAL POSTULATE OF THE STRUCTURAL MODEL. The "essential postulate" says: TO AN ONTIC WAITING CORRESPONDS A CYLINDRICAL LINK IN THE CULTURAL STRUCTURE; TO A SERIES OF CONCENTRIC SPHERES SUPERIMPOSED FROM LARGER TO SMALLER, AS "ESSENCE" OF AN EXTERNAL ENTITY CORRESPONDS A BUNDLE OF RECTANGULAR PLANES INTERSECTING ON THE AXIS OF THE CYLINDRICAL LINK AS "TRUTH" OF THE ENTITY IN THE CULTURAL STRUCTURE.

The "design model", whose rational interpretation corresponds to the cylindrical link of figure 13, is thus a composite body: it is composed of a series of concentric spheres, superimposed from larger to smaller like the layers of an onion The essential postulate assures us that the cylindrical link of figure 13 consists of a bundle of axial planes, each of which has a side of length equal to its extension and a side of width equal to the diameter of its circular end; each axial plane corresponds analogically to a sphere of the model of the design and each of them intersects in its half with all the remaining planes, in a line passing through the axis of the cylindrical link: said axis is the deepest point of the axial core of connotation. In Figure 46 the essential postulate has been symbolized to facilitate its understanding.

On the left of the figure, in Region B of the macrocosm (compare with figure 39), the designation of the external entity is represented as a STRATISFORM SPHERE. Below it, with three orthogonal, non-numerable Cartesian axes, it is indicated that the designated entity is located in the "analogical space of the macrocosm: "transcendent time" (TT), "Extension of Sense" (ES) and "demiurgic Logos" (LD), are analogous dimensions respectively, "transcendent time" (TT), "time" (LD), "transcendent time" (TT) and "demiurgic Logos" (LD).

immanent" (T_I) and "meaning" (S), of the analogical microcosmic space that is seen on the right of the drawing. In figure 39, it is useful to observe the analogy between the microcosmic and macrocosmic temporal planes: it is seen that the "immanent time" of the microcosm, time of the "consciousness" of the pasu, is analogous to the transcendent time of the macrocosm, which is the time of the "Consciousness" of the Demiurge; on the other hand, the "transcendent time", IN the microcosm, is analogous to the "EXTENSION OF MEANING" in the macrocosm: this dimension is a measure of the "duration" of a macroconcept in the Consciousness of the Demiurge.

Returning to figure 46, we see that the dimension "demiurgic Logos" (L_D) is analogous to "meaning" (S) (see figure 21) and that the model of design is "centered" on the axis that represents it: this means that the design is a PRODUCTION of the demiurgic Logos, a concept that will be explained later.

An arrow, entitled "perception", crosses the "sensory sphere" and shows us the cylindrical link of the cultural structure that is semantically equivalent to the discovered entity: a "stratiform sphere", composed of a series of concentric spheres, corresponds to a "stratiform cylinder", composed of a bundle of axial planes, as required by the essential postulate.

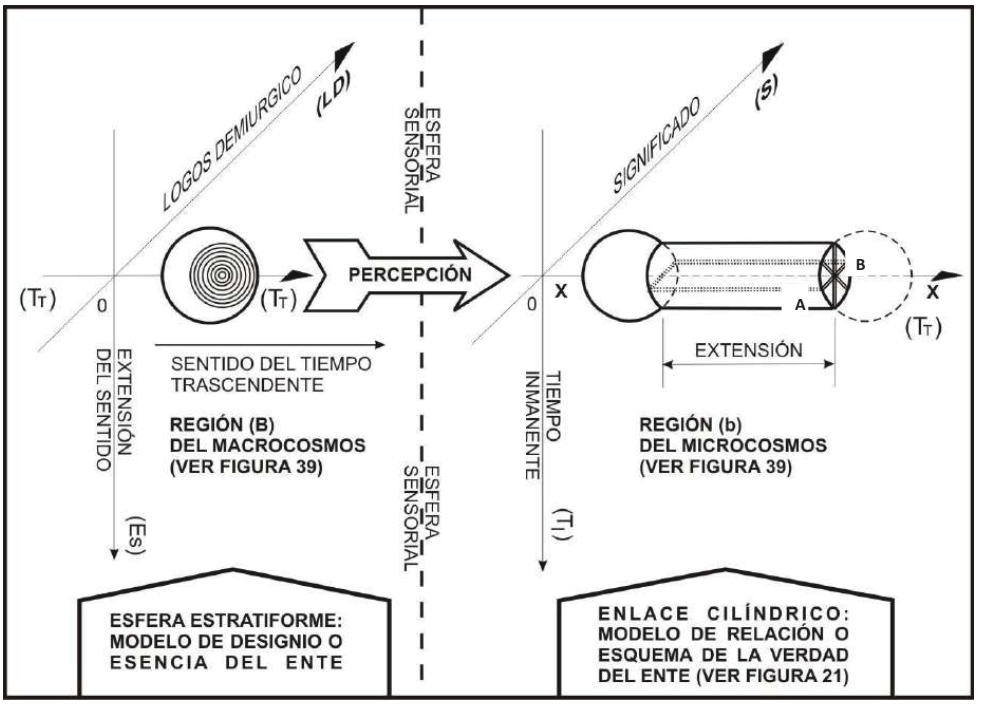

FIGURE 46

We now have, in accordance with the structural model used up to this point, a "model of design", that is, a model "of the essence of the entity". Our objective will be, of course, to use the "design model" to understand the real design, how? Answer: by describing the analogical correspondences between the model and the real design and using the model to visualize them.

Let us begin by asking what is the actual design?

Answer: In principle, we should remember what was said in Part One: "... the supreme importance with which the Demiurge has designated the entities foresees that, through them, man has access to the core of his Plan. One should not believe, of course, that man only knows of the entities a mere appearance, as the rationalistic naivety of many thinkers pretends. IN REALITY, EACH DESIGN IS A PART OF A PLAN THAT CONTAINS, PARADOXICALLY, THE WHOLE PLAN: IT IS THE WILL OF THE DEMIURGE THAT MAN SHOULD "KNOW AND ADMIRE HIS PLAN".
PLAN". As an answer we can extract from here that "the design consists of a Plan". But what does such a Plan consist of? Answer: "IN A SCALE OF FORMATIVE PHASES FROM THE DEMIURG TO THE ENTITY". The Hyperborean Wisdom calls each one of the forms of the series the ARCHETYPICAL MATRIX. The Plan of the design thus consists of "a series of archetypal matrices". More precisely, then, our objective will be to know the essence of the demiurgic design and the function of the Plan in which it consists. To accomplish this end, nothing seems better than to employ the model of the design. However, as we shall see shortly, we cannot begin any explanation without first modifying the design model. This is due not to a fault but to the strict analogical correspondence that the model has with the essence of every real design, which makes direct and immediate understanding difficult. Let us examine the problem: the real design consists of a Plan whose project consists of "a scale of formative phases", that is, OF A SERIES OF ARCHETYPICAL MATRIXES; well then, IN THE DESIGN MODEL, TO EACH MATRIX OF THE SERIES, CORRESPONDS ONE
CONCENTRIC SPHERE. Later we will draw conclusions about the reason for such a formal arrangement; for now what should interest us is to note that little or no observation could be made of a series of concentric spheres, where the outermost one contains all the others in its interior. That is why, ALTHOUGH THE "STRATIFORM SPHERE" SHAPE IS THE ONE THAT EQUIVALENTALLY
EXACTLY WITH THE REAL DESIGN, we will agree on another representation as "design model".

As the ideal would be to use, in spite of everything, the stratiform sphere, what we will do is DERIVE from it the most appropriate form to facilitate the explanation. Such a form is shown in figure 47 and, as its name indicates, is the "unfolding" of the inner spheres that composed the stratiform sphere: on the axis "Logos demiurgicus" that represents the VOX of the Demiurge, the totality of the unfolded DESIGN unfolded in succession FORMATIVE SERIES of the spheres of the design model; THE PLAN IS THUS UNFOLDED IN A "FORMATIVE SERIES", OR SERIES OF FORMAL PHASES, BUT IT MUST BE REMEMBERED AT ALL TIMES THAT THIS REPRESENTATION IS ONLY A DIDACTIC RESOURCE AND THAT THE REAL DESIGN IS ANALOGOUS TO THE STRATIFORM SPHERE OF FIGURE 46.

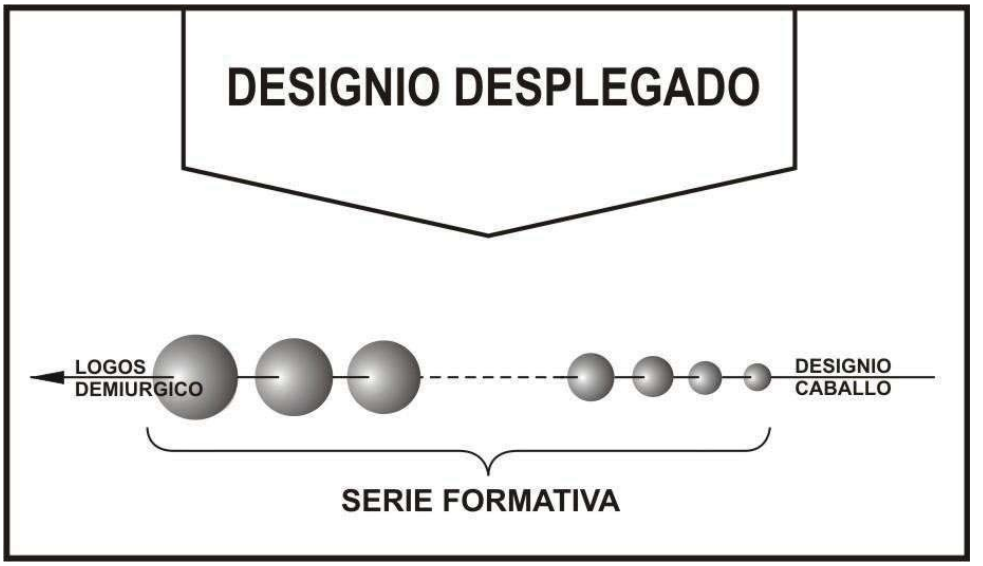

FIGURE 47

The real design, in fact, presents no formal display of any kind and, on the contrary, the totality of its Plan is contained in the interiority of the entity, analogously to the concentric spheres in the interior of the stratiform sphere.

E9 - The BEING-FOR-THE-MAN of the external entity.

With the help of the "model of unfolded design", which we have defined, we are going to explain the real design of entities. Let us return, for this purpose, to figure 45 and to the example of the five dogs. Each of such dogs possesses, as the content of its being in itself, an indiscernible nucleus where the dog Archetype underlies in its absolute unity. However, seen the entities from their exteriority, the pasu does not perceive the indiscernible nucleus and the unity of the Archetype but the apparent plurality of their ontic evolution; however, he discovers the SPECIFIC of the plural and affirms the participation of the universal: similar entities ARE dogs. It is possible to distinguish qualitatively the members of the species and to unite them quantitatively: they are mammals, quadrupeds, bark, etc.: THEY ARE DOGS; and, here one, there another, there a third, there a fourth, etc.: THEY ARE FIVE DOGS. In figure 45 we see that the five dogs are at different evolutionary levels: three have the 2nd degree, another has progressed to the 4th degree, and the last, of more value than the others, is close to realizing the entelechy, in the nth degree of evolutionary progress. But, whatever the case may be, identical progress as those of the 2nd degree, or different evolution as those of the 2nd, 4th and nth among themselves, IT IS ALWAYS POSSIBLE TO DISTINGUISH THEM AS INDIVIDUAL ENTITIES: here one, there another, etc. If they are all one in the indiscernible nucleus, what is the principle that makes their plurality possible, that allows us to point out here one, there another, etc.? More clearly stated: If the specific character of the Archetype dog, present in the entities, allows us to affirm; -these ARE dogs!- what is the principle by which we can point to THIS dog as something unique also, different, from the other members of its species; there are five dogs and we point to ONE of them: THIS DOG why this one and not another; the Archetype dog.

makes this entity a dog, what makes this dog this one and not another? Answer: the PRINCIPLE OF INDIVIDUATION. The five dogs are INDIVIDUAL ENTITIES (see figure 45) because in addition to the Archetype dog in each of them acts the "principle of individuation"; such principle is a law of the Demiurge that expresses the SUPRAFINALITY of the entities, their individual mode of existence destined for human discovery.

Let us see how the Hyperborean Wisdom formulates the principle of individuation: IN EVERY ENTITY, BESIDES THE UNIVERSAL TERM THAT UNDERLIES THE INDISCERNIBLE CORE OF ITS BEING-IN-ITSELF, THERE IS A PARTICULAR TERM OR BEING-FOR-MAN WHOSE FUNCTION IS TO CAUSE THE INDIVIDUAL EXISTENCE OF ENTITIES AND TO REVEAL TO MAN THE ESSENCE OF SUCH INDIVIDUAL EXISTENCES. EACH ENTITY HAS BEEN "DESIGNATED" BY THE DEMIURGE WITH A PARTICULAR TERM THAT IS TO INDIVIDUALIZE IT-FOR-MAN: HENCE THE PARTICULAR TERM IS KNOWN AS "DESIGN".
DEMIURGIC OF THE ENTITY". With respect to design, the Hyperborean Wisdom emphasizes the following fundamental property: EQUALITY OF SPECIES IDENTITY OF DESIGN.

But this last property immediately poses us a problem: if the members of a species, for example, the five dogs, have been designated by the Demiurge WITH THE SAME PARTICULAR TERM, how does the "principle of individuation" act, which allows us to point out concretely: here this one, there that one, etc.? Answer: As we have seen, the design consists of a Plan whose project is a series of archetypal matrices: the answer is that THE INDIVIDUAL ENTITUDE IS CONFORMED ON THE BASIS OF ONLY ONE OF THE ARCHETYPICAL MATRIXES OF THE FORMATIVE SERIES.
To make it clear, let us note that each of the five dogs has been designated by the Demiurge with THE SAME "DOG DESIGNATION": however, each of them evolves according to a particular archetypal matrix of the Plan, which transforms them into "individual entities"; that is why we can point them out without any doubt: here this dog, there that one, etc.

Of course, with the previous answer the notion of demiurgic design has not been clarified, much less the notion of demiurgic design. If the design is the true principle of individuation of entities, it is not therefore the ONLY basis of existence: on the contrary, at the moment of their designation, entities ALREADY ARE, they already have a being in themselves and with it a specific nature; what determines the design is the INDIVIDUAL conformation of this specific nature. Therefore, in the act of existing, two terms concur in the entity, the universal of the Archetype and the particular of the design, and this act can only be understood if the simultaneous function of both terms is structurally considered.

In principle, it must be affirmed that every individual entity in the Universe has been designated PARTICULAR by the Demiurge. Although this idea may seem excessive, let us not forget that the Consciousness of the Demiurge is present at every point of cosmic space through the indiscernible points, observing every entity with the Eye of Abraxas. Likewise, the Logos Aspect of the Demiurge designates every entity with which any universal Archetype manifests itself. As an example, it can be pointed out that each time the dog Archetype manifested in one of the five dogs, in the 1st degree of evolutionary progress, the Demiurge named it, also, with the "dog designation", determining it as an individual entity.

The design is the PROPOSITION about entities that the Demiurge makes to man. Therefore, contrary to the being-in-itself, which is closed in itself, inaccessible in the intimacy of the indiscernible nucleus, the being-for-man, the design, is ready to reveal itself, to come out of the entity and to exhibit the essential PROPOSITION, The designs, which are the VOX of the Demiurge in the entities, his WORD, being directed towards man to reveal to him the essences realize a SERMO, a dialogue between man and the entities, between the pasu and his God; and man's RESPONSE-RESPONSE, his reply, is the expression of the meaning, the projection of the significant sign on the entity, on the Demiurge in the entity, on his God. But this response of the pasu to the sermo of God, the signification of the entity by the postor expression of meaning, transforms the entity into a cultural object, into a member of a superstructure, into an integral part of a culture: that is why the Hyperborean Wisdom affirms that culture arises from a dialectical act with nature, from a sermonis naturalis.

We must make a semantic clarification here. As we shall see next, the design consists, for the pasu, in "the essential SUPPOSITE of the entity". But this concept will not be correctly understood if we do not clarify the meaning of the word "supposed", because in current language it has acquired a pejorative sense of "falsehood" or "hypothesis". Indeed, in Spanish, "supuesto" is a passive participle of the transitive verb "suponer", which the Sopena Dictionary defines as "To take for granted and consider as existing a thing. To pretend a thing"; here we see, already, the negative sense, but where it could be better appreciated is in the "action of supposing", that is to say, in the "supposition"; the Sopena Dictionary says that supposition is: "That which is supposed or taken for granted. Authority, distinction and talent imposture or falsehood". Finally, the same dictionary states that "supposition" is: "Matter that is not expressed in the proposition, but that serves as a basis for the truth of it. Hypothesis. Any being that is the principle of its acts".

To clarify the confusion of meanings, we must go to the Latin roots and point out that the "supposition" to which the Hyperborean Wisdom alludes is the SUPPOSITUM, from the transitive verb SUPPONO which means: TO PUT UNDER. In our case the suppositum is the design, "supposed in the entity by the Demiurge as that essential ontological determination which is united to the NATURE of the entity, that is, to the ontological determination of the universal Archetype, in order to formalize its specific individuation". It is evident that the suppositum of the design in the entity is a real supposition, an essential condition of the facticity of the entity, and not a mere Hypothesis. However, the word will always appear suspicious of unreality or falsity because of its connotation of supposition, or suppositio, that is, of nominal hypothesis.

It is essential, therefore, to avoid confusion, and, since we do not want to dispense with the concept of suppositum, the inevitable path seems to be the definition of a synonymous neologism, a word that denotes the old meaning of "put under" but does not connote that such a fact is a "supposition". The one that undoubtedly meets these properties is the term SUBPUESTO, which we will use from now on as a synonym of suppositum.

Well then: the design has been PROPOSED by the Demiurge as being-for-man of the entity and, with that suprafinality, he SUBPOSES it in the entity so that it determines its individual existence according to the principle of individuation. But the design is a vox consisting of a series of archetypal matrices: what effectively acts in the individual conformation is ONE archetypal matrix of the formative series; THAT ONE ACTIVE MATRIX IS THE ESSENTIAL SUBPOSITE OF THE ENTITY. The remaining matrices are called VIRTUAL and they determine the ACCIDENTAL FORMS of the entity, that is to say, the NON-ESSENTIAL properties that it could obtain or lose during its existence. However, in the design PROPOSED in an entity, there subsist both the

SUBPOSED ESSENTIAL MATRIX as the totality of the VIRTUAL MATRIXES that complete the formative series "that goes from the Demiurge to the entity". Hence the analogy that the design maintains with the stratiform sphere according to the essential postulate: in the entity, at every instant, subsist the totality of the archetypal matrices that integrate the design, analogously as in the stratiform sphere at every instant are present ALL the concentric spheres of the series. This "going from the Demiurge to the entity" with which we qualify the "series of formal phases" indicates that the archetypal matrices are in VERBAL PROCESSION, that is to say, they PROCEED from the demiurgic Logos, who is the one who PRODUCES them with his VOX. The analogy of the "verbal procession" of the archetypal matrices is preserved even in the model of unfolded design in figure 47, in the formative series of spheres, successively distributed in an entity or sutratma that represents the Word of the Demiurge his VOCIS DESIGNATIONIS.

Of all the archetypal matrices of the design, which subsist in the entity, ONLY ONE REALIZES THE ESSENTIAL SUB-POSSESSION THAT INDIVIDUALIZES AND, AT THE SAME TIME, INDIVIDUALIZES IT.
BECOMES-BEING-THE-MAN. What does this mean? We will arrive at the Answer by reasoning.

First of all, let us affirm what has already been explained: FOR AN INDIVIDUAL ENTITY TO EXIST AS SUCH, TWO TERMS MUST CONCUR; ONE, UNIVERSAL, IS THE BEING IN ITSELF AS THE UNIVERSAL ARCHETY MANIFESTS ITSELF; ANOTHER, PARTICULAR, IS THE BEING-FOR-THE-MAN AS THE DESIGN, THE MATRIX, MANIFESTS ITSELF.
ESSENTIAL OF THE DESIGN. Of these two terms the "universal" gives NATURAL EXISTENCE AND EVOLUTIONARY IMPULSE, and the "particular" INDIVIDUAL EXISTENCE.
SPECIFIC. Of course, if the very existence of the entity is caused by the two terms at the same time, it is only possible to separate them by reason, by means of analysis. But this analysis, in order not to commit the errors we have criticized in another clause, must be limited to a structural description. Only in this way, without forgetting that ontic existence recognizes an inseparable double ontological determination, will we be able to point out and describe the properties of each term separately.

With these conditions we can assure that the being-in-itself of the entity, the universal term, is what grants it NATURAL EXISTENCE and what IMPELLS it TO PROGRESS EVOLUTIONALLY IN ITS EXISTENCE: the Archetype acts in the entity, from the being-in-itself, as the immanent principle of its evolutionary movement, a spiral movement by which the entity progresses towards entelechy or finality. Now then: a thing that only existed sustained by the activity of the being-in-itself of the universal Archetype would have natural subsistence but no specific entity. For example, the evolutionary activity of the "Dog Archetype" of figure 45, IN WHAT ONLY RESPECTS IT, would only manage to manifest itself in substances of unequivocal CANINE NATURE but lacking specific entity: we could not then point out, here this dog, there that other one, etc. For the entities to emerge individually from the natural, it is necessary to subpose a specific essence: and that is the function of the essential archetypal matrix of the design. Thus it is that the five substantial manifestations of the dog archetype, all of identical nature, are transformed into INDIVIDUAL ENTITIES, into dogs, individual and species, because the essential matrix of the dog design, different in each entity, is SUBPOSED.

Certainly, the essence determined by the "essential matrix" is the real essence, the essence that characterizes the individual entity, and not the "specific essence" or quiddity, that is, the essence contained in the propositional definition: the "specific essence" is an

abstract generalization of the real properties of the individual entity TAKEN IN PLURAL, that is, it is a concept sliced out of the cultural structure; the "specific essence"

corresponds to the immanent character of the universal Archetype, although this is impossible to verify by the pasu.

The essence of the "essential matrix", on the contrary, is the one who really determines ontic existence and who effectively transcends the ontic to reveal itself to man. This essence of the individual entity is purely singular and, therefore, IS APRIORI OF THE SPECIES AND THE GENUS, which can only be determined from plurality: but its apriority is FACTUAL while the aposteriority of the species and the genus is merely IDEAL. A concept of "specific essence", constructed on the basis of properties perceived in concrete individual entities, is "THE LIMIT OF RATIONAL CERTAINTY" which the awakened virya will never allow himself to cross (See E3).

E10 - Analogical study of a specific entity.

We recognize, then, two fundamental ontological determinations in every entity: the universal term and the particular term. Both terms determine two modes of existence: the universal term causes the "natural existence" of the entity, while the particular term causes its "individual existence," the only one that can be directly known by the pasu; the "natural existence" can only be inferred from intuition, the specific in a plurality of entities.

We can visualize this process of double ontological determination if we refer to a specific example and represent it graphically by means of the "unfolded designation model". As an example, we will take one of the horses in figure 45, and, as a model of design, the unfolded one in figure 47. We arrive, thus, at the configuration shown in figure 48.

To understand this figure, we must begin by examining it through the "horse archetype" which is found in the upper part, in the analogical space corresponding to the archetypal plane. On that plane, as indicated in figure 45, the Archetype horse is a UNIVERSAL BEING, that is, a being absolutely singular but endowed with a formative potency that enables it to manifest its potential entelechy in a plurality of entities on the material plane. Figure 48 exhibits ONE such individual entity, whose evolutionary process has been surprised at the moment it reaches the nth degree of positive value: the spiral trajectory demonstrates that the progress of the equine entity was effected in accordance with the "law of evolution" of the archetypal processes. If the equine entity had been caught at any other "moment" of its evolution, that is, at any other point of the evolutionary spiral, the case would be analogous to the one represented in figure 48, with the only difference being its positive value measured on the gradual scale of progressive moments. However, the development of the equine entity determined by the force of the horse archetype IS NOT ENOUGH TO MAKE IT AN INDIVIDUAL HORSE: "THAT HORSE". The evolutionary impulse of the horse archetype, its potential entelechy manifested on the material plane, all it achieves is to endow an archetypal atom, a gravis, with "equine nature" in its own formative potency. In other words, the gravis, which IS NOT A STRUCTURER OF FORM, but which possesses material entity, receives the formal determination for its potency from the Archetype horse: this is the equine nature of the entity, the universal term, its being-in-itself.

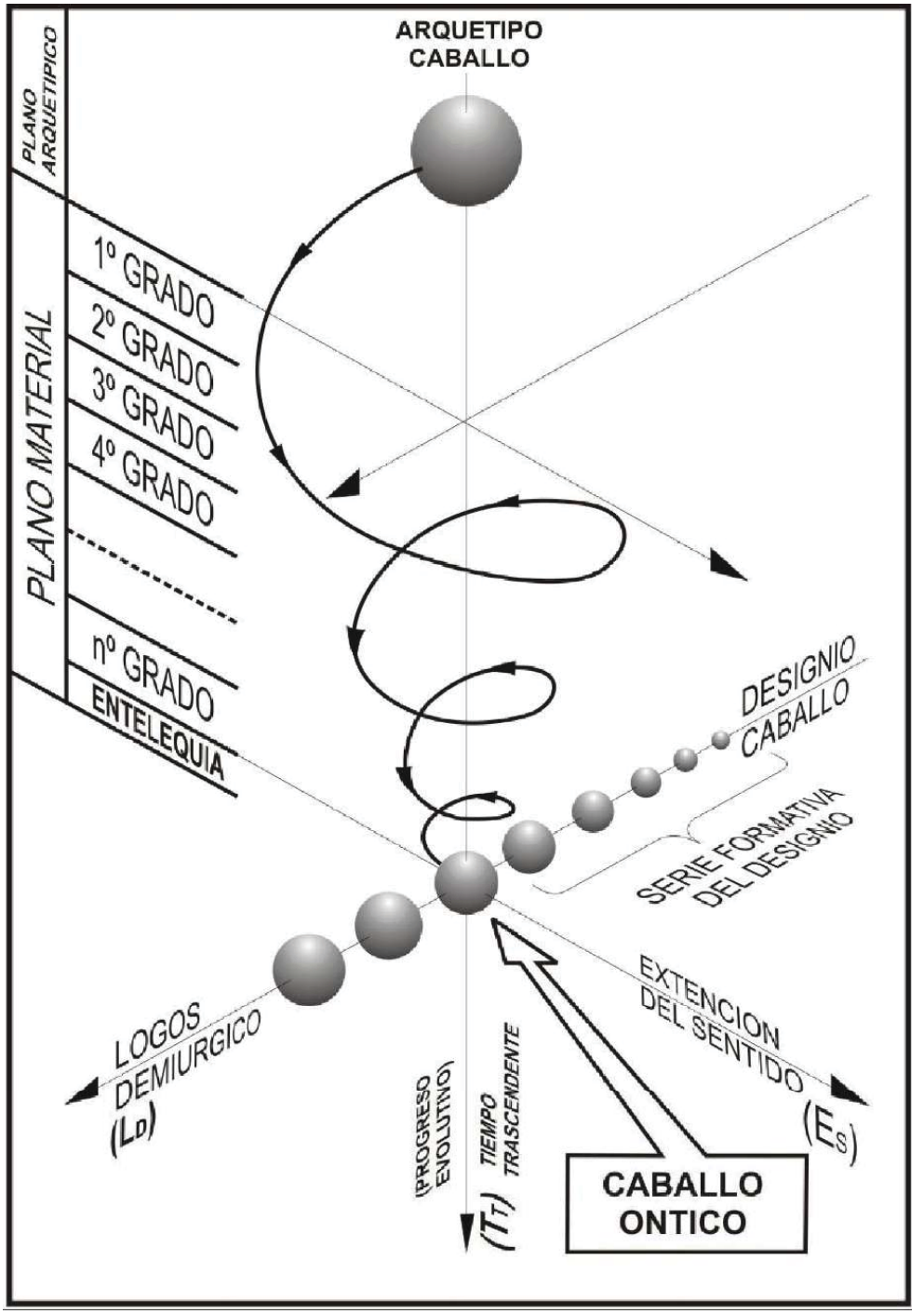
ARQUETIPO
CABALLO
PLANO ARQUETIPICO
PLANO MATERIAL
1º GRADO
2º GRADO
3º GRADO
4º GRADO
nº GRADO
ENTELEQUIA
DESIGNIO CABALLO
SERIE FORMATIVA DEL DESIGNIO
LOGOS DEMIURGICO (LD)
EXTENCION DEL SENTIDO (ES)
(PROGRESO EVOLUTIVO)
TIEMPO TRASCENDENTE (TT)
CABALLO ONTICO

FIGURE 48

The potential entelechy of the horse archetype coincides in the indiscernible nucleus with the gravis entelechy and from there, from the being in itself of the equine entity, it activates the evolutionary process.

But the equine nature of the entity does not make of it an individual horse: "that horse"; it is necessary, for this, the simultaneous concurrence of a second ontological determination: a particular term that causes its individuation, a principle that makes of THE horse, THAT horse. Such a principle can only be an ACTIVE PLAN, that is to say, a PLAN CAPABLE of converting the equine entity into an individual horse by the mere fact of its subsistence. And this is the HORSE DESIGN: an ACTIVE PLAN because it is a LIVING PLAN; a PROGRAM animated by the Logos, by the Word of the Demiurge, perfectly EFFECTIVE to formulate the individuality of the equine entity; a Plan that conforms every Plan, that determines the existence of THAT individual horse in logical relation with every other horse and with every other entity; a Plan that, while determining the individual existence of the horse, constitutes a project of its DESTINY. The design, in short, consists in an active, living, capable, and effective Plan, to cause the individuality of the entity and to program its destiny. In figure 48, by means of the model of the unfolded design, we can observe an analogical representation of the effect that the design of the horse causes in the equine entity.

On the axis (LP), which expresses a DIRECTION or INTENTION of the DEMIURGICAL LOGOS, the analogical unfolding of the equine design has been represented with spheres of different consecutive diameters: each sphere corresponds to an archetypal matrix of the formative series, that is, of the active Plan, according to the model shown in figure 47. The first thing to be noticed, in figure 48, is that the equine entity, which had been evolving on the material plane according to a spiroriform trajectory, also consists of one of the archetypal matrices of the unfolded horse design: this is nothing more than the graphic expression of the double ontological determination of the equine entity. The sphere indicated as "ontic horse", that is to say, the real, individual horse, THAT horse, is at the same time ONE of the archetypal matrices of the design, the ESSENTIAL MATRIX, and ONE equine entity that evolves progressing towards the entelechy with spiriform movement. But the FORM of the ontic horse is determined exclusively by the essential matrix of the design, as shown in the figure, which is therefore called "particular term" or being-for-man: the universal term, the being-in-itself of the equine entity, that is, the potential entelechy of the horse Archetype underlying the indiscernible nucleus, cannot be represented under any form; its presence in the ontic horse is only to be inferred by the spiral of the law of evolution, which corresponds strictly to the actual facts since such a spiral represents the evolutionary PROCESS of the horse Archetype, that is, the NEXUS which unites at all times the horse Archetype with its potential entelechy or being-in-itself of the equine entity.

The understanding of figure 48 will be more complete if we note that the ontic horse exists in a "macrocosmic analogical space", formed by the axes (LD), (ES) and (TT), similar to the one defined in figure 46. It is also convenient to examine this analogical space in relation to figure 39. With respect to the spiriform trajectory that the equine entity develops in the material plane, it is worth noting that it occurs IN THE DIRECTION OF TRASCENDENT TIME (TT), which confirms THE POSITIVE VALUE OF TEMPORARY PROGRESS: the Archetype horse is constantly UPDATED as the equine entity evolves; the "law of evolution" consists of a spiral movement with which the process conforms the entity until it adjusts it to the potential entelechy; and in that becoming, which occurs in transcendent time, the entity

The equine is progressing, gaining in value, as can be seen in the "scale of progressive moments" graduated on the left of the figure.

The notion of "demiurgic design" will become quite clear, now, if we deepen the analogical description of figure 48. Let us consider, first of all, the archetypal matrices that integrate the formative series of the horse design: only ONE of them, the ESSENTIAL MATRIX, determines the individual form of the ontic horse, transforms the universal equine entity into THAT particular horse, what happens then with the remaining matrices of the series, that is, with the VIRTUAL MATRIXES? Answer: Except for the essential matrix, which is permanently active, the remaining matrices of the series, the virtual matrices, subsist in the ontic horse as POSSIBILITIES OF NON-ESSENTIAL DETERMINATION OF THE EQUINE FORM. The virtual matrices are, then, those that determine THE ACCIDENTAL PROPERTIES of the ontic horse, that which can be added to or taken away from it without it ceasing to be THAT horse: THE SEQUENCE OF VIRTUAL MATRICES THAT ARE ACTUALIZED AT SOME MOMENT, HOWEVER SMALL, IN THE PAST, PRESENT, OR FUTURE, OF THE LIFE OF THE SAME HORSE, AND IN THE SAME SPACE OF MACROCOSMIC MEANING, IS CALLED "REAL DESTINY OF THE HORSE".
ONTIC HORSE". This answer tells us that every accidental property that alters the form of the ontic horse, even that contingent modification that appears to be the effect of pure chance, conceals in reality an origin determined by the virtual matrices: the accident can only occur on the essential form because it is FOUNDED by the virtual matrix in act; the accident is the act of the virtual matrix. There is thus, in each Individual entity, in each horse, a certain APTITUDE to receive or yield non-essential properties, a certain CAPACITY for accidental change, that is to say, a predisposition to fulfill a DESTINY.

The being-in-itself acts from the intimacy of the equine entity, from the indiscernible nucleus, driving an evolutionary process that aims at entelechial perfection; the essential matrix of the design, of the being-for-man, shapes the equine entity and grants it concrete individuality, making the reality of that proposed perfection feasible; the virtual matrices decide, in relation to the remaining entities of the macrocosm, if the entelechial perfection will be reached or not, if the evolution of the equine entity will continue up to such and such a degree or if it will stop and the ontic dissolution will occur, etc.The virtual matrices decide, then, the fate of the ontic horse, its real destiny. Synthesizing all this, THE "UNIVERSAL TERM" OF THE EQUINE ENTITY, ITS BEING-IN-ITSELF, GIVES IT "NATURAL EXISTENCE" AND "EVOLUTIONARY IMPULSE" AS THE "PARTICULAR TERM", THE DESIGN OR BEING-FOR-THE-MAN, BY THE ACTIVITY OF THE ESSENTIAL MATRIX SUBJECTED ENSURES "SPECIFIC INDIVIDUAL EXISTENCE" TO THAT EXISTENCE, NATURAL AND SPECIFIC, THE VIRTUAL MATRICES CONDITION WITH A "UNIQUE DESTINY".

Finally, we can complete the concept of the design AS FORMATIVE SERIES by resorting to the design model defined in figure 46. According to the essential postulate of the structural model, if the external entity consists of a stratiform sphere, its outline in the cultural structure will consist of a cylindrical link similar to the one in figures 13, 14, 15, 18, 19, 20, 21, 24 and 25.

to emphasize, then, the QUALITY that each sphere, from the outermost or superficial one to the innermost or central one, differs from its immediate consecutive one in that ITS RADIUS IS A MINOR POINT. This will be easily understood if we establish the condition that each concentric sphere is of PUNCTUAL THICKNESS and that NO EMPTY SPACE EXISTS IN THEM.

The "radius" of a sphere is the distance measured between the central point (o) and any of the points of the inner or outer surface: in the first case, the distance is called "inner radius"; in the second case, "outer radius": the difference between the extension or "modulus" of both radii is equal to the thickness of the sphere, that is, the distance between two corresponding points of the inner and outer surface. It is clear that, according to the established condition, "that each sphere be of point thickness", the distinction between "inner radius" and "outer radius" is meaningless: it is convenient to define, instead, a "single radius" such that its extreme non-central point coincides with a point of the spherical surface AND, as to fulfill the second condition, "that there be no empty space between them" it is evident that the radii of the consecutive spheres must differ only at one point of their length or modulus. A similar situation has been illustrated in Figure 49, where the circles represent the points of two consecutive spheres and the arcs of circumference or segments of the section of their thicknesses: in that case, the radius (ρ) of the inner consecutive sphere is one point less extensive than the radius (φ) of the larger sphere.

The stratiform sphere thus arranged, what does the pattern of design tell us? Answer: that if each consecutive sphere differs only in one radial point from its immediate preceding or following one, and if each of them corresponds analogically to an archetypal matrix of the actual design, then the archetypal matrices of the formative series must differ consecutively from each other IN ONLY ONE QUALITY, NOTE, CHARACTER, CHARACTER, PROPERTY, ETC. In other words, for example, one matrix differs from the next in one quality, and this, in turn, differs from the next in another different quality, and this matrix, then, also differs from the next in another quality different from one of the two previous ones, and so on until completing the formative series with archetypal matrices referring to the determination of the same entity: one understands, then, the enormous quantity of archetypal matrices that must be contained in the design of an entity if they are to contemplate a large number of qualities and their formal and structural combinations.

This conclusion can be applied to the example of figure 48, that is, to the designus horse, if we previously renounce the use of the model of unfolded designus and consider, as it really happens, that in the equine entity, in its being-for-man, the totality of the archetypal matrices of the formative series subsist. This being so, we can affirm that every horse matrix, of the formative series of the horse design, differs from any other consecutive matrix in only one quality. When the individuation principle acts, a particular archetypal matrix, unique for THAT horse, conforms the equine entity, gives individual term to its nature, and is activated as "essential matrix" of the real horse: it is easy to infer, from here, that the closest consecutive matrices, virtual matrices of the horse must only differ very slightly from the active essential matrix: in one quality or note each. An appreciable difference could only be noticed after taking a "formal distance" from the essential matrix, that is, after placing oneself at a distant point of the formative series and making a comparison of the structural homology with the virtual matrix observed there.

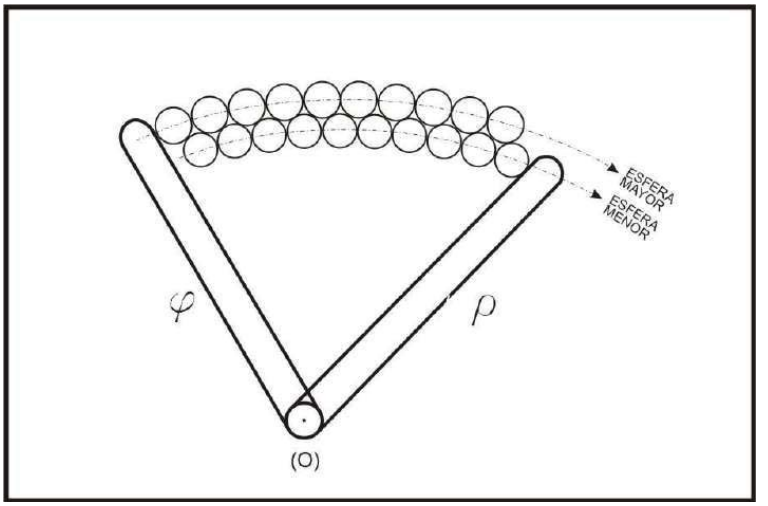

FIGURE 49

Finally, it should not be forgotten that such qualitative differences between the archetypal matrices are what determine the accidents and destiny of the entity.

E11 - Gnoseology of the design or being-for-man.

The demiurgic design is the being-for-man of the entity, the term that makes the entity an individual-for-man, a unique thing, which emerges from the natural and reveals itself to the sensible intuition and to reason: the subposed essential matrix and the eventual activity of the virtual matrices, TERMINATE for man the perfections in potency of the being-in-itself of the entity, perfections that subsist in the indiscernible nucleus as the universal nature of the entity determined by the potential entelechy. Hence it is convenient to note an important distinction between both TERMS, the "universal" or being-in-itself and the "particular" or being-for-man: The being-in-itself or potential entelechy, in fact, is the finality of the evolution of the entity and, therefore, a POTENTIAL TERM, a "universal term" but proper to the present future; the being-in-itself, strictly speaking of the Hyperborean Wisdom, is a UNIVERSAL POTENTIAL TERM. The being-for-man, the demiurgic design of the entity, on the contrary, is the suprafinality proposed for man, that microcosm where the essence of the entity will be reflected and from where the sense will return to the entity: operation, act of love, with which the microcosm, the pasu, fulfills its eticopsychological purpose and provides pleasure to the Demiurge; the demiurgic design not only individualizes the entity but is willing to reveal this individuality to man AT EVERY MOMENT, that is, AT EVERY MOMENT OF THE PROCESS.
EVOLUTIVE. The design is thus linked to the INDIVIDUAL ACT of the entity and is therefore a CURRENT TERM, a "particular term" but proper to the present time; being-for-man, strictly speaking in the Hyperborean Wisdom, is a PARTICULAR CURRENT TERM.

When the sensible intuition of an external entity puts it in contact with reason, and the first operation eliminates the universal Archetype, the design is revealed, "beyond the sensory sphere", that is, its Plan is exposed to the interpretation of the second rational operation: reason constructs, then, a SEMIC SCHEME of the demiurgic design and integrates it as a Relation between Principles,

as a link between nodes of the cultural structure. The schema contained in the Relation constitutes the TRUTH of the entity because it is the rational interpretation, an internal reflection, of the truly known ESSENCE of the entity: for the cultural subject or for the conscious subject, the apprehension, at any moment, of the schema of the entity or Relation is equivalent to the effective apprehension of the entity. However, the intelligence of the pasu or the lost virya only suffices to notice the schema in the context of a few planes of habitual signification: from such a notation arise the concepts tajada, which are incomplete symbols of the entity, linguistic descriptions of the schema. However, of all possible languages, there is one that is normally "horizontal" and corresponds to a sociocultural language, that is, to a language that is habitually employed to express and COMMUNICATE the meaning of the concepts to the remaining members of the cultural society; THE CONCEPT OF THE ENTITY, EXPRESSED IN THAT NORMALLY HORIZONTAL LANGUAGE, PROPOSES AS TRUTH OF THE ENTITY THE ANALYTICAL DESCRIPTION OF THE ESSENTIAL MATRIX. But this definition requires a detailed explanation.

First of all, we must note that the design always reveals the totality of its Plan and that reason always constructs a scheme of the design that corresponds semically to the totality of the said Plan. In figure 46, where the essential postulate of the structural model has been represented, it can be seen that, to each concentric sphere of the design model, that is, to each archetypal matrix of the formative series in which the Plan consists, corresponds an axial plane of the schema or Relation model, of the cylindrical link of the cultural structure: the totality of axial planes form a bundle inside the cylindrical link, integrating its volume, that is, integrating its UNDERSTANDING. Each of such axial planes, of semic nature, we have called in Part One: TAJADA CONCEPT, of the truth of the entity (see figures 14, 15 and 16). It is evident, now, that a slice concept contains only the semic description of an archetypal matrix: that is why we affirm that it is an incomplete symbol (of the entity), an aspect of the truth. Only the simultaneous apprehension of all the axial planes, that is, if one experiences the UNDERSTANDING of the complete scheme of the entity, only that experience, would provide the cultural subject and the conscious subject with a complete notion of the ontic essence, a notion that rationally corresponds to the being-for-man revealed by the entity, a notion that contains not only the knowledge of the actuality of the entity, and even its permanent essence, but also the project of its real destiny: it is unquestionable, then, that the rational or conscious representation of a cut concept, no matter how deeply it has been experienced, will only be an incomplete symbol, a symbol whose proposed meaning will describe an aspect of the entity, for example, a form, a function, a quality, a property, a trait, etc.

But this last way of experiencing the truth of the entity, in a merely conceptual way, is characteristic of the pasu and the lost virya, as demonstrated in Part One. The cultural subject of the pasu, by means of the translatory faculty, is able to explore the different axial planes of the cylindrical link and to note them, one by one, in the meaningful context of a habitual language: each axial plane corresponds, as we have seen, to an archetypal matrix of the design, and the concept slice that produces its experience contains, likewise, a linguistic description, a codification, of the archetypal matrix as an "aspect" of the truth of the entity. The translatory faculty makes possible this meaningful notation and, in addition, the conscious representation of an emergent symbol that replicates the signified: for this, to ensure the direction of the emergence towards the sphere of consciousness, the concept will always be noted IN A PLAN OF

HORIZONTAL SIGNIFICANCE because of the active power underlying the symbols of the scheme, Let us recall what was said in Part One in this respect: "Let us consider the process of rational thinking. A thought has illuminated a system and the relief of a meaning is outlined on the horizon of continuous signification. But the translating faculty notices the meaning outlined on a particular plane of signification: the meaningful context that gives significance to the meaning is "leveled" on that particular plane. We know that the translatory faculty is the capacity to render intelligible the truth of the entity in a plurality of oblique planes of signification: however, whatever the inclination of the plane of signification, thought is always experienced with reference to a "horizontal plane". This happens because the translatory faculty is a function of the active powers of Relations: in every Relationship there is a potential reference to the sphere of consciousness, as the "center of reference" of itself, which levels and renders horizontal the planes of signification in which meaning is noted. It does not matter, then, how oblique in the cultural structure is the plane of signification in which the translating faculty has noticed the meaning of a Relation: in thought the meaning, and its context, will always be horizontal, or when the intelligence is so high as to allow noticing the meaning in various oblique languages." "The actualization of a system, its "illumination", motivates the subject to experience its vivencia": we have seen that, in these cases, the cultural subject is situated OVER the system, in order to vivenciate the schema of the Relation. But where does the cultural subject come from, how did it get to the enlightened system? Answer: Undoubtedly, except in cases of extreme abnormality, the cultural subject is ABOVE THE HABITUAL STRUCTURE, IN THE HORIZONTAL PLANE OF SIGNIFICATION OF SOCIO-CULTURAL LANGUAGE. To "reach" the
The enlightened system the cultural subject moves horizontally through the cultural structure ON THE PLAN OF THE HABITUAL LANGUAGE. But this "arriving" at the system on a horizontal plane implies that the schema will be noticed in its context, i.e., that it will be experienced as CONCEPT OF THE HABITUAL LANGUAGE." Considering the example of figure 48, i.e., the case in which the "illuminated" schema corresponds to the truth of a horse, the cultural subject will thus notice the HABITUAL CONCEPT of the horse, the concept of the horse as an "external cultural object", the concept of the horse in ordinary language.

But this "usual concept" of the horse, which everyone understands because it is expressed in common language and alludes to the real horse, to what archetypal matrix of the horse design corresponds? Answer: To the essential matrix. It is evident that if the essential matrix is the subjective form that individualizes the horse, the form that completes its equine nature and makes it THAT horse, then THAT horse will be known first under such essential form: THE HABITUAL CONCEPT OF THE HORSE IS AN ANALYTICAL DESCRIPTION OF THE ESSENTIAL MATRIX OF THE HORSE DESIGN;
and this "habitual concept", as we see it, is the aspect of the truth of the horse that is normally noticed in the usual sociocultural language, in the current language. That is why we defined further back that "THE CONCEPT OF THE ENTITY, EXPRESSED IN THAT NORMALLY HORIZONTAL LANGUAGE, PROPOSES AS THE TRUTH OF THE ENTITY THE ANALYTICAL DESCRIPTION OF THE ESSENTIAL MATRIX".

The model of design allows to extend this definition of "habitual concept" to all entities. In figure 46, in fact, it can be seen that one of the axial planes, indicated, is parallel to the horizontal plane of signification (STT): THE AXIAL PLAN REPRESENTS THE HABITUAL CONCEPT OF THE ENTITY, THAT IS TO SAY, THE CONCEPT
OF THE ESSENTIAL MATRIX. In the same figure, we can also observe other

axial planes within the cylindrical link or schema of the entity: they are the slice concepts of the virtual matrices of the design, concepts which can only be noticed in the context of oblique planes of signification, corresponding to non-habitual languages.

Every virtual matrix differs from its immediate consecutive one in one quality or note. Being rationally interpreted as slice concepts, the qualitative differences between virtual matrices remain invariant. Therefore, as we move away from the usual concept, i.e., the axial plane $\overline{AB}$ of Figure 46, the oblique slice concepts present ever greater differences, UNUSUAL ASPECTS OF THE TRUTH OF THE ENTITY. It is a case analogous to the one examined in E10 with respect to the design horse: "it is easy to infer that the closest consecutive matrices, virtual matrices of the horse, must differ only very slightly from the active essential matrix: in one quality or note each. An appreciable difference could only be noticed after taking "formal distance" with the essential matrix, that is, after placing oneself in a distant point of the formative series and making a comparison of the structural homology with the virtual matrix observed there". And this case is analogous because the essential postulate of the structural model shows us that to each matrix of the design corresponds an axial plane or slice concept in the scheme of the Relation. In the schema of the horse, for example, we can imagine that the slice concepts closest to the usual concept hardly differ from it in any quality; the usual concept of the horse, corresponding to the essential matrix of the designus horse, must be followed, for example, by the non-habitual but very similar concepts of "zaino", "alazán", "tordillo", "overo", etc. corresponding to virtual matrices of the designus horse, matrices that determine the accidental notes of the equine form.

Now, to what extent the qualitative differences between the habitual concept and the oblique concepts can go, we have already dealt with in the study of "The Myth and the Sacred Symbol". The formative series of the design is a procession of archetypal matrices that go from the Demiurge to the entity: at the end of the series there is always the universal Archetype of the entity, which is an Aspect of the Demiurge, "the God of the entity"; hence, when schematized by reason, the extreme matrix of the design, that which corresponds to the God of the entity, conforms an extremely oblique concept, a slice concept whose content is called "myth" and its representation "sacred symbol". In the cited article, for the specific example of a schema of the fish, it was described how the fantasy of a winged fish could trigger the emergence of a sacred symbol, from the oblique concept corresponding to the God of the entity, and the autonomous manifestation of the myth. But the same explanation could be applied to the case of the horse design and its schema of the cultural structure by simply considering that at the extreme end of the formative series, and consequently in the most extreme oblique concept, there is a virtual matrix corresponding to a "Horse God", for example, a Pegasus.

As will be explained there, the "essential postulate of the structural model" makes it possible to describe analogically the "gnoseological correspondence" that is established between an external designated entity and the cultural structure of the pasu during "perception". However, the designated entity, which has revealed its being-for-man to the pasu's perception, expects to receive meaning through "expression" and to become a cultural object. This second movement, the "axiological correspondence between the cultural structure and the external entity, will require the definition of another principle of the structural model to be understood analogically: the "pathential postulate."

E12 - Analogical study of the atom design.

In E9, when explaining the principle of individuation of entities, we affirm that "EQUAL SPECIES IDENTITY OF DESIGN". This concept means that all the members of the same species, for example the five dogs in figure 45, have been designated by the Word of the Demiurge with identical design: THE DESIGN OF EACH DOG IS IDENTICAL; WHAT MAKES THEM "INDIVIDUAL ENTITIES" IS THE FACT THAT THEY EVOLVE MOLDED TO DIFFERENT ARCHETYPAL MATRICES OF THE SAME DESIGN; SUCH ACTIVE MATRICES, IN EACH DOG, ARE CALLED "ESSENTIAL MATRICES"; HOWEVER, SINCE THEY ALL BELONG TO THE FORMATIVE SERIES OF THE DOG DESIGN, THE ESSENTIAL MATRIX OF AN INDIVIDUAL DOG CAN CORRESPOND TO A VIRTUAL MATRIX OF ANOTHER DOG; IF A DOG IS "CANIS FAMILIARIS" IT CANNOT BE AT THE SAME TIME "CANIS LUPUS": HOWEVER, THE MATRIX OF "CANIS LUPUS" IS VIRTUALLY IN THE DESIGN OF "CANIS FAMILIARIS", TOGETHER WITH THE VIRTUAL MATRICES OF "CANIS OCCIDENTALIS", "CANIS AUSTRALIANIS", ETC. ALSO, IF A REAL DOG IS, FOR EXAMPLE, "BLACK" THIS CHROMATIC QUALITY, THIS ACCIDENT THAT IS ADDED TO ITS SPECIFIC CANINE ESSENCE; BUT EVERY OTHER POSSIBLE CHROMATIC QUALITY, WHITE, SPOTTED, ETC., IS PRESENT IN ITS DESIGN UNDER THE FORM OF SOME VIRTUAL MATRIX OF THE FORMATIVE SERIES. THE BLACK DOG COULD GET SICK AND ITS HAIR COULD CHANGE COLOR AND BECOME GRAY: BUT THE REALIZATION OF SUCH AN ACCIDENT IS ONLY POSSIBLE BECAUSE THE VIRTUAL MATRIX OF THE COLOR GRAY, SUBSISTING IN ITS DESIGN, ALLOWS IT.

The Hyperborean Wisdom always affirmed this concept of "equal species identity of design" and that is why from very ancient times there were sages who knew how to see, behind the essential matrix that individualizes a certain specific entity, other formal possibilities underlying its cognizable being, which they called "potential qualities of the thing", possibilities that in reality came from the virtual matrices of the formative series of the design. A classic example of this hyperborean affirmation is the concept of "matter" and of "material atom", whose antiquity goes back to the Atlantean epoch and which was maintained until the European Modern Age, that is to say, until the "empirical Science", and gnoseologically color-blind, banished it. In this sub-article we are going to expose that ancient hyperborean concept and to demonstrate the error and the insufficiency of the modern concept with which it was replaced. The hyperborean concept is very simple to explain: "IN EVERY PHYSICAL ENTITY ITS MATERIAL SUBSTANCE IS CHARACTERIZED BY BEING OF ONE SINGLE ESSENTIAL NATURE" AND: "ALL MATERIAL ATOMS ARE OF ONE SAME SPECIES".
The Hyperborean Wisdom affirmed, therefore, from the beginning, that THERE IS ONLY "ONE" MATERIAL SUBSTANCE, "ONE" SINGLE ESSENCE, "ONE" SINGLE TYPE OF ATOM,
due to the way the Demiurge constructed the macrocosm: by the multiplying imitation of a single monad, reflection of Himself, whose material manifestation consists of the gravis atom, and by the multiplying combination of the ten fundamental Archetypes, reflection of His ten Faces, whose pneumatic expression constitutes the design of the entities. The growing blindness of men, correlative with the advance of the Darkness of the Kaly Yuga, was degrading this concept and so it ended up distinguishing four basic substances or material essences, then five or seven, lately ninety-two elements, and finally, at present, more than one hundred.

But what happened is also very simple to explain: while the Hyperborean Wisdom maintains that THERE IS AN ATOMO DESIGN, in whose formative series

While all the archetypal matrices that individualize specific entities still exist, current Science has classified physical entities as if they were composed of different types of substances and has made a "periodic table" in which such "substances" are ordered by "atomic number", that is, by the number of electrons they add up in all their shells or energy levels, and listed according to the periodic repetition of similar chemical properties. An example of such a table can be seen in Figure 50.

The "scientific" and dogmatic criterion used to develop the periodic table is still based on the concept of Robert Boyle, a failed 17th century alchemist, according to whom "a fundamental physical element is one which can combine with others to form a compound, but which cannot be decomposed into a simpler substance once separated from all other chemical substances". With such a criterion, chemists have ended up recognizing as "fundamental elements" and essentially different what are only atomic entities, gravis, individualized by the archetypal matrices of a single "atomic design". The "periodic table" is, then, nothing more than a "model of unfolded design", that is to say, a model made unconsciously by Science in which the archetypal matrices of the atomic design are erroneously "unfolded". And we say that they are deployed "erroneously" because the periodic table, as it is observed in figure 50, is ordered FROM LEFT TO RIGHT, that is, ACCORDING TO THE DIRECTION OF THE INDOGERMAN ALPHABETS, which constitutes an esoteric nonsense since this direction was arranged by Wotan when he taught the Aryans the use of the runes JUST TO RESIGN THE ONTICO DESIGNS. The voices of all
The archetypal matrices, on the contrary, have the real sense of RIGHT TO LEFT, like the Hebrew alphabet, and this is how the "periodic table" should be ordered if at least it is desired to coincide in some way with the reality of the atonic entities.

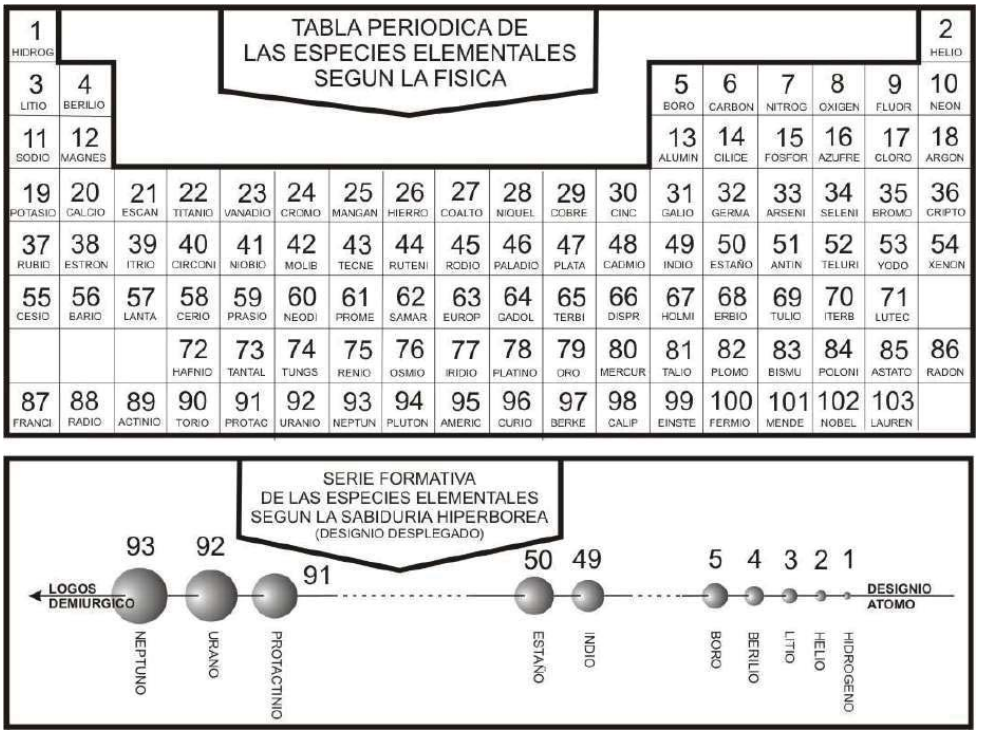

FIGURE 50

In the lower part of figure 50 an "unfolded model" of the atom design has been represented, which shows the real sense of the demiurgic Logos and demonstrates that the pretended "fundamental elements" are only archetypal matrices of the formative series.

According to the Hyperborean Wisdom, and analogously to what was explained in the case of the design of the horse, in atomic matter the principle applies: "in equality of species, identity of design". That is to say that, all material atoms being specimens of the same species, their design is identical, WHATEVER THE ESSENTIAL QUALITY THAT APPARENTLY DIFFERENTIFIES THEM. This hyperborean concept will be clear if we refer to concrete cases, for example, to the elements of the Periodic Table.

According to physics, the elementary substances of the table are essentially different from each other: for example, element 79 is not the same as element 82, gold i s not the same as lead. The gold atom has 79 electrons while the lead atom has 82; but, in addition, they have different atomic weights because of the different number of particles in the nucleus, especially neutrons: the gold atom has 79 electrons while the lead atom has 82.

"weighs" 196.967 while that of lead: 207.19. Such differences in "atomic structure" would cause the different qualities that characterize the element gold and the element lead. According to physics, then, these two elements, gold and lead, constitute two essentially different substances of nature: THERE WOULD BE NOTHING REAL IN GOLD THAT HAS TO DO WITH THE ESSENCE OF LEAD AND NOTHING REAL IN LEAD THAT HAS TO DO WITH THE ESSENCE OF GOLD; THE LINK THAT PHYSICS ESTABLISHES BETWEEN THE TWO IS ONLY THEORETICAL, THE PRODUCT OF THE COMPARISON BETWEEN THEIR ATOMIC STRUCTURES: IN REALITY THE TWO ELEMENTS ARE ESSENTIALLY DIFFERENT AND THERE IS NOTHING CONCRETE IN THEM THAT REALLY RELATES THEM TO EACH OTHER. Such is the concept of Physics.

Well, the Hyperborean Wisdom affirms something very different about gold and lead, or about any other element of the periodic table.

For the Hyperborean Wisdom ALL THE "ELEMENTS" OF THE PERIODIC TABLE ARE PARTICULAR MEMBERS OF THE SAME SPECIES "ATOM" AND, THEREFORE, HAVE IDENTICAL DEMIURGICAL DESIGNATION. This means that the hydrogen (1), helium (2), lithium (3) ..., gold (79), mercury (80), thallium (81), lead (82) ..., uranium (92), etc., are atomic entities existing because of the same demiurgic design: in each of them lies the same ACTIVE PLAN, the same formative series of archetypal matrices. What differentiates the members of the atom species is the principle of individuation, that is, the essential matrix with which they have individualized themselves within the specific form. Thus, the "atom of gold" is nothing more than the individuation of a universal atomic entity, or gravis, under the subopposite form of the essential matrix "gold"; and the same can be affirmed, for example, of the "atom of lead", which consists of a universal atomic entity, or gravis, individualized according to another archetypal matrix of the same design: the essential matrix of lead. Moreover, it is important to note that in the "atom of gold" the matrix of lead, and any other archetypal matrix that has not actively intervened in the process of individuation, subsists as a virtual matrix; and the same happens in the "atom of lead", for example, in whose design subsist the virtual matrices of gold and of any other specific substance. For the Hyperborean Wisdom, then, as opposed to theoretical Physics, IN GOLD THERE IS SOMETHING REAL OF THE ESSENCE OF LEAD AND IN LEAD THERE IS SOMETHING REAL OF THE ESSENCE OF GOLD: ITS VIRTUAL MATRICES. As stated by Hyperborean Alchemy, IN LEAD IS GOLD AND IN GOLD IS LEAD, REALLY, AS A POSSIBILITY.
OF ACCIDENTAL CHANGE. But there is more: in both gold and lead, there are also all the virtual matrices of the different elements of the periodic table, which means that gold, lead or any other element, could make effective the qualities of any of the remaining elements just by activating the virtual matrix of the same, just by subposing it.

Considering the stratiform sphere as a model of the "atom design", we can imagine that the atoms of any substance consist of similar models: the differences between different elements would come, then, from the intensive activity that certain concentric spheres of the model, or essential matrices, would develop in each of them. For example, if the stratiform sphere represents a beryllium atom, we must imagine that the fourth concentric layer, from the center, has been activated in such a way that it alone determines the character of the whole sphere: it is as if looking at the stratiform sphere we could only perceive the fourth layer, but knowing with certainty that the remaining layers are also present in a virtual way. With this example it is understood that the actuality of the fourth layer, or essential matrix, is

analogous to the individuation of a beryllium atom: a universal atomic entity, designated with a Plan containing the archetypal matrices of all possible specific atoms, is individuated as a beryllium atom by the conforming activity of the fourth archetypal matrix of the formative series, which then fulfills the function of the essential matrix of the beryllium atom. And just as the remaining concentric spheres of the stratiform sphere, which, although invisible, are virtually present next to the fourth active layer, so also the remaining archetypal matrices of the formative series of the atom design, corresponding to the form of any possible atomic element, subsist virtually in the individualized beryllium atom.

Using a schematic arrangement similar to that of figure 48, in which the process of individuation of a real horse was described, it is possible to demonstrate graphically the recently stated concept of the "atom design". Thus, in figure 51 we see that the Archetype "atom", that is, the Archetype "gravis" manifests itself evolutionarily on the material plane by means of five atomic entities whose value, measured on the "gradual scale of progressive moments", corresponds to the "third degree". In each of these atomic entities subsists the entelechy gravis as being-in-itself, as potential universal term: the spiral arcs represent the evolutionary process that continuously connects the being-in-itself of the ontic plurality with the universal being of the archetypal singularity. In other words, the Archetype gravis, without at any time altering its absolute singularity, manifests itself with its potential entelechy in the five entities and confers upon them atomic nature, i.e., "natural existence" and "evolutionary impulse."

To these five atomic entities the Word of the Demiurge designates them with THE SAME "ATOM DESIGN", as shown in figure 51. There, in effect, by means of the model of unfolded design defined in figure 50, it is seen that in each evolutionary entity there is THE SAME "ATOM DESIGN": both the four beryllium atoms and the lithium atom have an "atom design" that causes their individual existence.

In the indiscernible nucleus of the five atomic entities subsists the entelechy gravis, the being in itself, the potential universal term that confers them atomic nature: to this universal nature puts particular term the design of each atomic entity. Let us consider the four atoms of beryllium. In each of them the atomic nature is individualized according to the archetypal matrix of beryllium, the fourth of the formative series, which in these cases is called the "essential matrix of beryllium". The fourth matrix is, then, the essential subtype which individually terminates the universal nature of the atomic entities, which makes of them THOSE beryllium atoms. The remaining archetypal matrices of the formative series of the atom design, those corresponding to the form hydrogen, helium, lithium, boron, carbon, etc., also subsist in each beryllium atom as "virtual matrices", as possible determinations of any accidental change.

The lithium atom, for its part, is the individual completion of an atomic entity conforming to the third archetypal matrix of the formative series of the atom design, the "essential matrix of lithium". The remaining archetypal matrices, as in the case of beryllium atoms, subsist in the lithium atom as "virtual matrices".

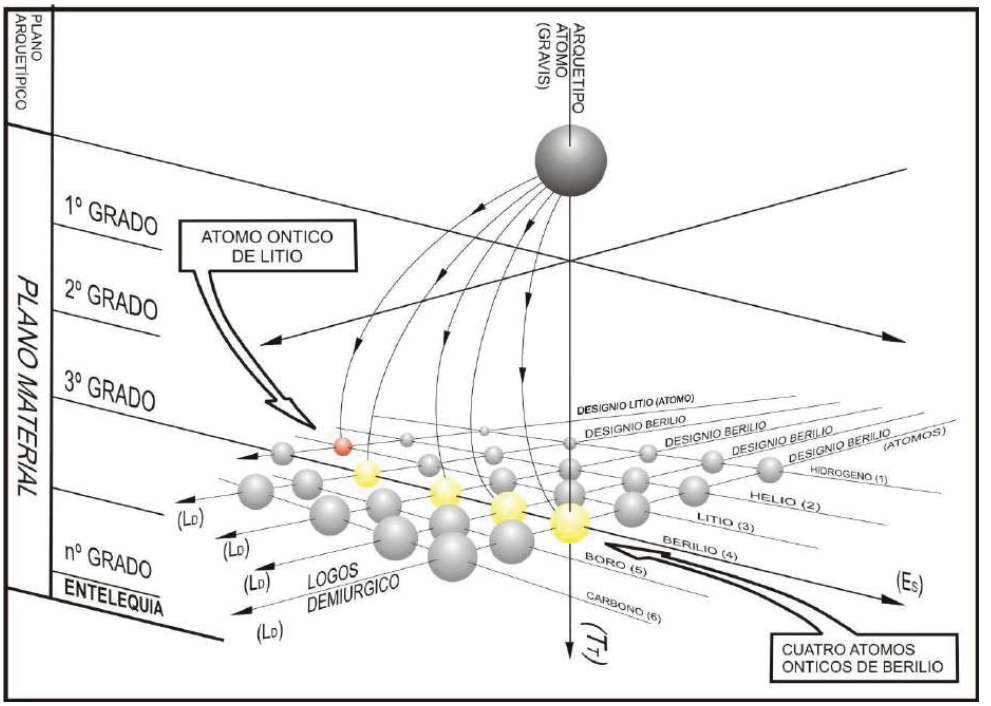

FIGURE 51

But it is evident that the "essential beryllium matrix", the fourth of the series, subsists in the lithium atom as a "virtual matrix", as only one more of the virtual matrices of its design. Likewise, the "essential matrix of lithium", the third of the series, is only one of the virtual matrices that subsist in the design of each beryllium atom.

E13 - Synthetic concept of demiurgic design.

It is appropriate, in order to complete the "Notion of demiurgic design" presented in this article "E", to begin with a brief epitome of the twelve previous subarticles. In it, "Summary on the demiurgic design", relevant definitions from Part One were quoted and the concepts of finality and suprafinality were foregrounded: the finality of entities is determined by their being-in-itself, which is a "universal term", whereas suprafinality is a being-for-man, the design proper, which is a "particular term". These concepts could denote a completely erroneous meaning, improper to the Hyperborean Wisdom, if it were not made clear exactly what is to be understood by the "universal" and the "particular" of the terms. Such clarification is made in detail in the following sub-articles: from E2 to E7 inclusive, the "universal term", the finality of the entity, is defined, and from E8

up to and including E12, the concept of particular term, the suprafinality of the entity, is specified.

Thus it is that in E2, "Analysis of rational classification, a distinction is made between the "real universal" and the "cultural universal" and it is shown that all systematic classification of entities is effected in the cultural structure" with relations between the slice concepts of these entities: the "universal" that is affirmed or evidenced of the entities, after such a psychological classification, is nothing more than another cut concept, a "cultural universal" concept; but in the concrete entities, from which the design that gave rise to the cut concepts proceeds, there is something that is really universal: the universal Archetype that sustains them and of whose being they participate. We must therefore discard the concept "cultural universal", proper to the cultural structure, and refer directly to the concrete entity.

In E3, "Species and genus of external entities", it is shown that "the species", although it is also a cut concept, relies effectively on the real entities for its determination: "the genus", on the contrary, is a cut concept defined on the species, a pure systematic operation of the cultural structure: the genus does not access the real entities but through the specific concepts. We come, then, to the conclusion that the boundary that separates species from genus is "the boundary of rational certainty for every awakened virya". That is why the understanding of the "real universal" can only be achieved on the basis of specific concepts, that is, on the basis of concepts that describe the qualities of concrete entities. But the search for the real universal leads us directly to the universal Archetype which, in the absolute singularity of its universal being, manifests itself materially in a plurality of specific entities: in figure 45 this problem is represented synoptically. A problem that will only be solved in E8 but which was already posed in this way: if the universal Archetype is capable of distributing itself in all the specific entities without dividing itself, which in itself constitutes an enigma, what is it that converts the specific entities into individual entities, that is to say, what is the principle that allows us to point out THAT entity; that other one, etc.?

The definition "of the being-in-itself of the external entity", in E4, clarified definitively the concept of the real universal: the participation of the universal Archetype in the specific entities is realized from the "indiscernible nucleus", a non-coordinable region where, as being-in-itself, underlies the potential entelechy. In every entity there is, thus, a specific universal nature contributed by the universal term or being-in-itself, by the potential entelechy which is the same in every entity and identical to the universal Archetype. "The Archetype gravis", described in E5, exemplifies in depth the concept of "being-in-itself" or potential entelechy of external entities and provides important notions about the Hyperborean Physics.

E6, for its part, clarifies the concept of "The indiscernible nucleus of entities", showing its hallucinatory quality of being identical for every potential entelechy: being and nothingness coexist in that point through which, also, transcendent time flows, the Consciousness of the Demiurge. Hence, as explained in E7, from the indiscernible nucleus of entities, "The Eye of Abraxas" contemplates Itself, with a fixed and tirelessly multiplied gaze at every point of macrocosmic and microcosmic space.

The concept of "Universal term", "being in itself of the entity" being sufficiently clarified to reason, the time has come to answer the pending question on the

cause of the individuality of entities. In order to provide an analogical explanation in accordance with the structural model developed in Part One, in E8 a "Model of the design of the external entity" was defined, consisting of a stratiform sphere in which each layer or concentric sphere represents an archetypal matrix of the design; such an analogical "model" of design is derived from the "essential postulate of the structural model" set forth in E8. The demiurgic design is, according to this model, an active Plan whose project contemplates all the possible determinations of a specific entity: a series of formal phases "that go from the Demiurge to the entity".

Finally, in E9, "The being-for-man of the external entity" was described, making it clear that the suprafinality of the entity includes the principle of individuation, the principle that allows it to be recognized as THAT concrete entity. The design is not only a being-for-man, a being ready to reveal itself to human knowledge, but also the principle that essentially shapes the evolving entity, the principle of its real individuality. Every entity admits in its existence two ontological determinations: the universal term or being-in-itself and the particular term or being-for-man. The being-in-itself, the cause of the evolutionary impulse, determines the natural existence of the entity, while the being-for-man determines its individual existence: the universal nature of being-in-itself, in the specific entity, is terminated by the essential matrix of the design. The remaining archetypal matrices of the active Plan subsist in the entity as "virtual matrices" or determinations of accidental change: every quality, note, property, feature, etc., which is added to or subtracted from the essential character of the entity at any moment of its existence, is determined by the accidental activity of the virtual matrices.

In E10 these concepts were applied to carry out "The analogical study of a concrete entity": the "ontic horse" of figure 48. We saw there how the essential matrix of the designus horse, subposed in the equine entity, put an individual end to the universal nature with which the process of the Archetype horse impelled its evolution. The "Gnoseology of the design or being-for-man", explained in E11, demonstrates that the "usual concept" of an entity, that is, the normally horizontal slice concept in ordinary language, describes the "essential matrix" of the entity: the remaining archetypal matrices of the design, the virtual matrices, are described in other slice concepts distributed obliquely in the bundle of axial planes of the cylindrical link or Relation.

Finally, in E12, a new incursion into Hyperborean Physics was made with the "Analogical study of the atom design". Here we see that matter consists of a single species of entities, whose members are archetypal atoms individualized according to the different accidental forms of the formative series of the atom design: the periodic table of elementary substances, of Physics, is but an incomplete sample of the atom design unfolded; the atoms of the different elements of the table are only entities individualized according to the different archetypal matrices of the formative series of the design: all the atoms that exist, whatever their quality, are indicated by the Word of the Demiurge with the same vox, with the same atom design; only the activity of the essential matrix varies in each one.

The synthetic concept of demiurgic design obtained as a conclusion, at the end of this epitome, is the following: the design is the being-for-man of the entity, a vox, a word, proposed by the Word of the Demiurge to give individual existence to the entity and for the entity to reveal this existence to man; the design is the term of the universal nature of the entity that causes its individual existence in accordance with the matrix.

The design is an active Plan consisting of a series of formal phases or archetypal matrices, one of which is the essential matrix that causes the individual existence of the entity, and the others are the virtual matrices that determine its accidental qualities; the active Plan is also called the "real destiny of the entity"; the design is a production of the Logos of the Demiurge and the archetypal matrices that integrate the formative series of the active Plan develop a procession that goes from the Demiurge to the entity; the design is proposed in the entity by the Demiurge and the essential matrix is subposed in the entity by the design; the design, the totality of its archetypal matrices, is constructed by the combination of only ten Archetypes and these, in turn, are only aspects of a single monad, perfect image of The One; this monad manifested in matter with its ten aspects is called YOD: yod is the essential voice with which a Sacred Language is structured, that is, a language proper to a Sacred Race of the Demiurge; yod is the Holy Monosyllable of Jehovah Satan that integrates every vox and every sermo; therefore, every design is written in the Sacred Language only by yodim, that is, only by a multiplicity of yod voices; here is the Hyperborean Wisdom: when Wotan taught the Aryans the language of the birds, as an instrument of strategic reorientation, as an acoustic "Noological Runic" Kabbalah and a weapon capable of opening the way of the Return to the Origin, his first lesson was to show how the ontic yod was resigned, that is, the underlying yod in every demiurgic design; And then Wotan said that the yod is resigned by the expression of the ODAL RUNE, thus neutralizing its nefarious power; and since that first lesson of the Great Ace, every awakened virya, or hyperborean initiate, has the terrible possibility of resigning the designs of the entities, becoming their Master and Lord: the resignation of yod by the expression of the ODAL RUNE is the secret that the Tyrodal Knights are currently studying, a secret that will allow the Hyperborean "Runic Noological" acoustic Kabbalah to surpass the Hebrew numerical Kabbalah, at the end of the Kaly Yuga, in the Day of the Spirit.

F - Hierarchical relationship between designs.

Using the notion of demiurgic design developed in "E", we will be able to understand the statement made in "D": "between the design of the snail and the design of the serpent there is a HIERARCHICAL RELATIONSHIP".

First of all, it is convenient to relate analogically the "faculty of classifying" available to the pasu, which was described in "E2" and "E3", with the "faculty of designating" exhibited by the Verb of the Demiurge. The pasu, as we saw, can operate systematically with the cultural subject in the cultural structure and "embrace sets of Relations under the extension of a concept called class"; in particular, "the genus thus proves to be only the product of a systematic operation carried out with a group of specific slice concepts and, therefore, proves to be only a "concept of concept", a "function of function", a "class of classes", etc.". The Demiurge, for his part, performs with his Verb an analogous operation in designating the entities of the macrocosm, giving the case of DESIGNATIONS CONTAINING IN THEIR ACTIVE PLAN THE PLAN OF OTHERS.

DESIGNS, that is, DESIGNS OF DESIGNS: the classic example is the PASU DESIGN, which contains in its Plan the totality of ontic designs. In this sense, the pasu design is a Plan that encompasses all the Plans of the ontic designs of the macrocosm and that is why its project is called "microcosm": a reflection or inverted copy of the macrocosm where all its entities are structurally replicated. In the pasu design, all the remaining designs are ORDERED HIERARCHICALLY ACCORDING TO THEIR FUNCTION.

SPECIFIC AND STRUCTURAL: The pasu design is, thus, a "design of designs", a Plan of Plans: a microcosm that integrally contains the Plan of the macrocosm.

Apart from the pasu design, which is the active Plan of maximum extension that the Demiurge has conceived, there are countless designs of designs; in particular it is worth noting, as a fundamental example, the hierarchical relationship between the designs of the snail and the serpent: the snail design is a design of design whose Plan embraces the Plan of the serpent design, as shown in figure 52-b. We see there that only one set of archetypal matrices, out of the total series of formative phases of the snail design constitutes the Plan of the serpent design: this design is clearly contained in the snail design, which embraces it within its Plan.

But the fact that we have taken these two particular designs as examples is not without significance. The Hyperborean Wisdom, in fact, affirms that the snail design, and the serpent design which is subordinate to it, occupies an outstanding position within the PASU DESIGN because in such a design lies the CONFORMATIVE PRINCIPLE OF THE ENERGETIC MOVEMENT OF
WHATSOEVER NATURE IT BECOMES. What does this mean? Answer: that the movement of energy always follows a formal law whose description corresponds to some archetypal matrix of the snail design. According to what we have seen in "C", for example, we know that macrocosmic astral energy and microcosmic psychic energy are governed by laws whose form underlies the design of the snail, while macrocosmic and microcosmic vital energy are governed by laws formulated in the design of the serpent: the hierarchical relationship between both designs and their influence on such types of energy has been depicted in figure 52-a.

In general, the above Answer tells us that the form adopted by the energetic movement in any phenomenon is NECESSARILY governed by the snail design or by the serpent design: this is because the energetic form is conformed by some archetypal matrix subjected belonging to the formative series of those designs, WHATEVER THE ARCHETYPICAL NATURE THAT DRIVES THE EVOLUTION OF AN ENTITY, FOR EXAMPLE, HORSE, DOG, OR FISH; NEXT TO THE ESSENTIAL MATRIX OF ITS DESIGN, WHICH INDIVIDUALIZES IT AS A HORSE, DOG, OR FISH, THERE SUBSIST THE SUBORDINATED ARCHETYPAL MATRICES OF THE SNAIL (OR SERPENT) DESIGN, WHICH GOVERN THE TOTALITY OF THE ENERGETIC MOVEMENTS OF THE MENTIONED ENTITIES.

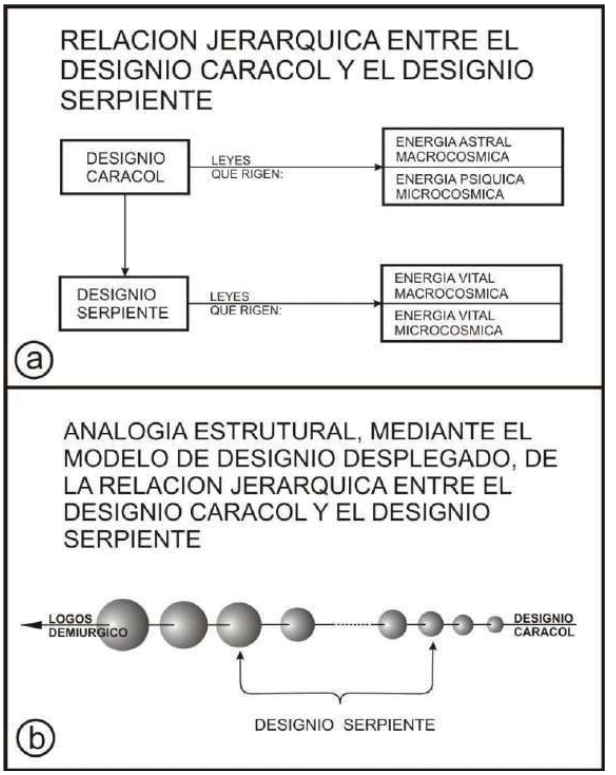
RELACION JERARQUICA ENTRE EL DESIGNIO CARACOL Y EL DESIGNIO SERPIENTE
DESIGNIO CARACOL
LEYES QUE RIGEN:
ENERGIA ASTRAL MACROCOSMICA
ENERGIA PSIQUICA MICROCOSMICA
DESIGNIO SERPIENTE
LEYES QUE RIGEN:
ENERGIA VITAL MACROCOSMICA
ENERGIA VITAL MICROCOSMICA
a
ANALOGIA ESTRUTURAL, MEDIANTE EL MODELO DE DESIGNIO DESPLEGADO, DE LA RELACION JERARQUICA ENTRE EL DESIGNIO CARACOL Y EL DESIGNIO SERPIENTE
LOGOS DEMIURGICO
DESIGNIO CARACOL
DESIGNIO SERPIENTE
b

FIGURE 52 (a and b)

The archetypal matrices of the snail design that determine the form of the energetic, psychic or vital movement (caloric, electric, chemical, hydraulic, mechanical, etc.) are called FUNCTIONAL MATRIXES by the Hyperborean Wisdom. Hence the "sacred symbol of the pasu" represented in figure 41 as a spiral sign, is considered "THE FUNCTIONAL MATRIX OF THE LAW OF EVOLUTION".

The pasu design is a design of design that contains the snail design. This means that in every organic entity of the microcosmic physiology, where an energetic movement of any nature takes place, there is subposed some functional matrix with which the variation of the phenomenon is conformed. In particular, the law that governs the development of the pasu's sphere of consciousness, the microcosmic objective of its purpose, is the "law of evolution", which conforms to the SPIRAL functional matrix of the snail design. A specific pasu evolving according to the impulse of the Manu Archetype, that is, a potential microcosm, is individualized by the action of the essential matrix of the pasu design subposed in the microcosmic entity, whose human nature it completes and gives particular form to: the essential matrix of the pasu is, thus, an individual Plan to realize the complete evolution of the microcosm. And, within the Plan in which the essential matrix consists, the extreme position is occupied by the sphere of consciousness, since its evolution is the microcosmic objective of the purpose of the pasu. It follows, then, that the sphere of consciousness, being energetic, evolves, "moves", according to the spiriform law of

the functional matrix and because such a sphere occupies an extreme position in the essential matrix of the pasu design, it also follows that the "spiral symbol" must occupy a CENTRAL PLACE in the sphere of consciousness, the place of a CENTER OF REFERENCE OF ITSELF. Hence the spiral symbol is not only the form of the functional matrix of the law of evolution that governs the progress of the sphere of consciousness, but constitutes fundamentally the sacred symbol of the pasu, that is, the symbol with which the pasu represents itself when the conscious subject reflects upon the whole sphere of consciousness for self-inspection. But such reflection, and its equivalent conceptual expression, signifies the CONCEPT OF ENERGY, which cannot be otherwise since the spiral symbol, the product of such reflection, is the form of the functional matrix that governs the evolutionary movement of energy of any nature.

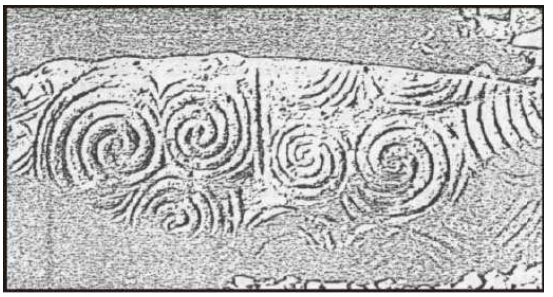

FIGURE 53

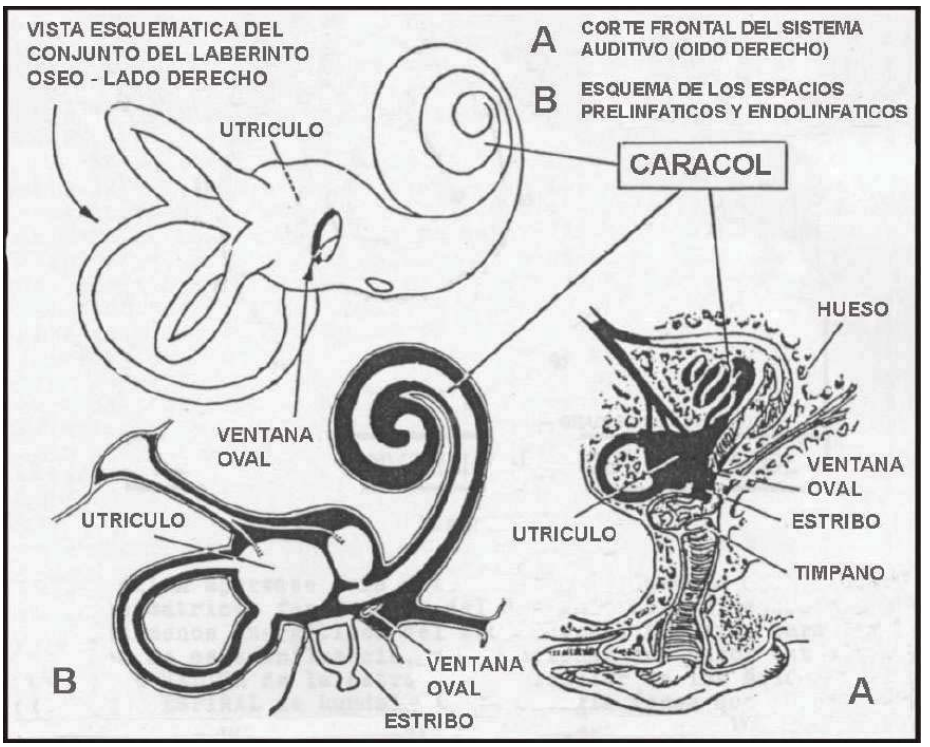

FIGURE 54

This was already advanced in the article "C", "Scheme of Self and Psychic Energy", of the First Part: "This concept is that of ENERGY which we try to derive from other entities because we do not know what is the true scheme from which it proceeds. But, no matter to which entity Science APPLIES it, THE CONCEPT OF ENERGY EXPRESSES THE MEANING OF THE SPHERE OF CONSCIOUSNESS". We may now add: AND TO SUCH A CONCEPT, PASU EXPRESSES IT BY THE SIGN OF THE SPIRAL. Figure 53 shows a typical petroglyphic projection of the sacred symbol of the pasu by means of the sign of the spiral; the three eccentric spirals on the left, naturally, represent the three psychic spheres and also energy. Figure 54, on the other hand, shows the schematic section of the human ear, with a snail-shaped cavity on the right: the ear being a sensory organ whose function is to perceive the variations of ACOUSTIC ENERGY, it is not surprising that its response obeys a spiral law: in figure 55 can be seen a conventional auditory scheme of the snail, graduated in decibels.

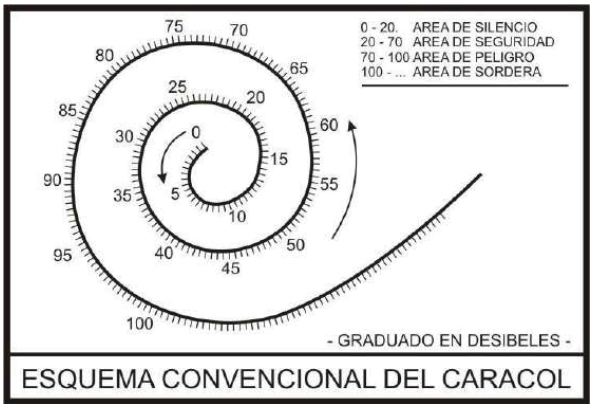

FIGURE 55

And that of the ear is only one of the many examples that could be given to demonstrate the shaping influence that the functional matrices of the snail design exert on the energetic phenomena of the microcosm: it will suffice, to give an idea of this influence, to mention two extreme cases: the DOUBLE HELIX of the molecular structure of nucleic acids and the SPIRAL of Kundalini, the igneous energy found coiled "like a serpent" under the muladhara chakra; the explanation of why the microcosmic plasmic logos Kundalini is often perceived as serpentine in form will be given in volume four.

A proof that in the remote past all this was known is constituted by the common root in Greek of the words SPEIRA and SPERMA. Speira, in fact, means: SPIRAL, CURVE OF A SERPENT; while sperma means: SEED, SEED, SEED, Sprout, ETC. We see, thus, that in Antiquity there was a link between the concepts of "germ" and "spiral" which is very close to the concept of the Hyperborean Wisdom which affirms that the process by which a "germ" develops follows a "spiral" law, contained in the "serpent" design.

G - Analogical study of the pasu design.

In figure 56 we see a scheme similar to that of figures 48 and 51, in which the principle of individuation of the pasu design has been represented analogically, by means of the model of unfolded design. To the human nature, which the Manu Archetype gives to the potential microcosm, the essential matrix subposed by the demiurgic Logos puts an individual term: there is, thus, the pasu, the human animal that progresses evolutionarily toward the Manu entelechy or actual microcosm. On each side of the essential matrix are observed the consecutive virtual matrices that determine the accidental qualities of the individual pasu and his real destiny.

Now then: we know that the purpose of the pasu aims at reaching the entelechy Manu and that, for this purpose, in the active Plan of the pasu design, a microcosmic objective is proposed: to develop the sphere of consciousness to the point of achieving ontic autonomy. It can thus be affirmed that the evolutionary progress of the pasu is measured at all times in relation to the degree of development achieved by his sphere of consciousness. In other words, the successive degrees of progress that the pasu achieves in his evolution are a direct expression of the degrees of development of his sphere of consciousness.

But, on the one hand, it happens that the evolutionary progress follows a spiral law analogous to the helical curve "ELIX" of figure 56, which goes from the Manu Archetype to the human being and which represents the impulse given to its specific nature by the universal being. And, on the other hand, it happens that "THE HISTORY OF THE MICROCOSM, WHOSE SUBJECTIVE LINE CONSTITUTES THE CONSCIOUSNESS OF PASU, IS THE SCHEME OF ITSELF".
SAME OR SPHERE OF CONSCIOUSNESS"; "The history of the microcosm is thus a scheme in permanent construction which we call the sphere of consciousness". It is evident, then, that the evolutionary helicoid of figure 56 and the "subjective line" that constitutes the history of the microcosm are one and the same thing; that is why, on the gradual scale of progressive moments, the legend: "individual history of the pasu" was added.

The development of the sphere of consciousness, which is an energetic phenomenon, is shaped according to the functional matrix of the law of evolution of the snail design: the sphere of consciousness progresses toward ontic autonomy following a trajectory analogous to the ELIX curve in Figure 56, a curve that represents, then, the "thread of consciousness," the historical continuity of the conscious soul subject. This evolutionary process of the sphere of consciousness, as we have seen, is experienced by the pasu with "a sacred symbol" that expresses itself as a spiral sign: the sacred symbol of the pasu emerges in the consciousness when it reflects on itself, when it apprehends the schema of itself, that is, when the conscious subject thinks of the sphere of consciousness as the object of its thinking; then it "sees" the sacred symbol of itself, the continuous spiral of its own history.

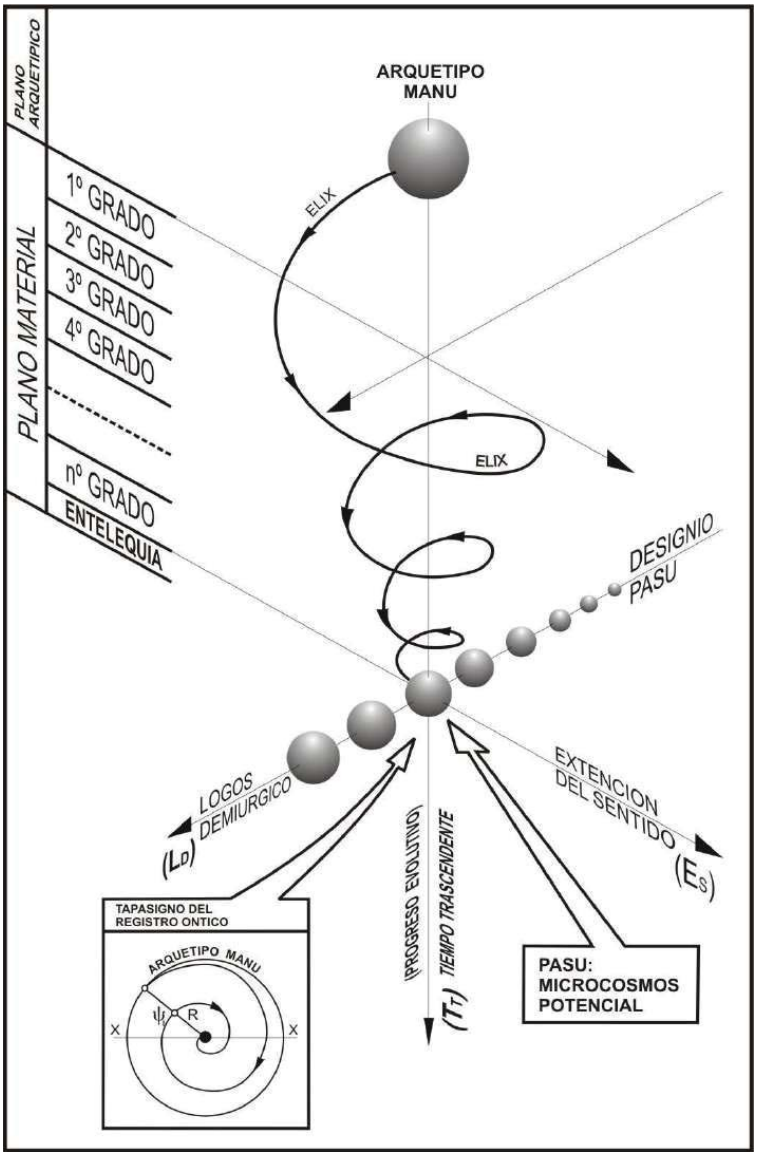

FIGURE 56

Such a reflection can be interpreted analogously in figure 56 by imagining that we look from the pasu, that is, from the darkest central sphere, toward the archetypal plane, parallel to the axis of transcendent time (TT); if the thread of consciousness, the history of the microcosm, is a continuous process that goes from the pasu to the Archetype, symbolized in the figure by the curve ELIX, what would we see when we look in the indicated way? Answer: a flat spiral, that is, the sacred symbol of the pasu, the expression of itself. Such a vision is represented in a separate box, under the heading "tapasigno of the ontic register", and is identical to figure 41.

In this example it should be emphasized that, because it rotates helically around the axis of transcendent time, each point of the curve, that is, each "moment" of consciousness, is perpendicular to said axis, or what is the same, IN EACH INSTANT CONSCIOUSNESS IS TRANSVERSE TO TRASCENDENT TIME. And this fact corresponds analogically with reality, since the pasu consciousness is "immanent time", a temporal species proper to the sphere of consciousness, to the interior of the ontic microcosm, which flows transversally to the sense of transcendent time of the macrocosm. We should note, however, that this analogical correspondence between the ELIX curve and the thread of immanent time of the pasu's consciousness is a characteristic that fundamentally differentiates figure 56 from figures 48 or 51: in them, the helical curve represents the "evolutionary impulse" of the universal archetypal nature of the specific entities, horse or atoms, which has no temporal character of its own. The ELIX curve, on the contrary, expresses the temporal series of immanent time because the progressive evolution of the pasu aims particularly at its ontic autonomy, at the attainment of an "own time" of the microcosm that contains and embraces it "from within", an intimate time, essentially differentiated from the transcendent time of the macrocosm by effect of its principle of anisotropy. Let us note, finally, that such an intimate time of the entity has been represented in figure 56 as a curve exterior to the entity, projected in the analogical space of the macrocosm; this must be interpreted as follows: the ELIX curve, taken in all its extension as in figure 56, only represents the "history" of the sphere of consciousness and therefore its representation can only be A REMEMBRANCE, the RECORD of the happening of the consciousness; therefore, only the point of the curve, the instant, that coincides with the entity is actual: the remaining points correspond to past instants.

H - Meaning as a path.

In studying the allegory of the imprisoned Self it became clear that the Song of A-mort of the Siddhas pursues two objectives: first, to awaken and, second, to "orient" the Self of the lost virya. With regard to the first objective, "awakening", we are now better informed about what is required internally and externally for this: from here on, however, we must not forget both objectives, since the symbol of the "outer labyrinth" (tirodinguiburr), which we will explain later, also allows us to achieve them. We must, however, study some fundamental concepts before entering fully into t h e elucidation of this symbol.

First of all, let us note that the energetic process of production of a conscious thought can be seen, also, in allegorical form. Such a point of view has the advantage that it allows us to induce an idea of the greatest importance, which is the concept of SENSE AS A WAY. Sense, in fact, is analogous to a path, a way to progress in the consciousness of things. However, in order to understand the macrocosmic scope of this analogy, it is necessary, as usual, to begin with the psychic structure of the microcosm; more precisely: with meaning.

Let us look at figure 21. In it is represented the moment when the cultural subject, appealing to his translatory faculty, has noticed the system xx in the meaningful context of a habitual language and has made it horizontal, on the plane (STT) TO REFER TO THE THRESHOLD OF CONSCIOUSNESS ψ. The symbol **I**, which imitates the concept xx

Thus it is directed towards itself, towards the scheme of itself, and emerges in the sphere of light as a conscious representation. Allegorically we may suppose that the translating faculty HAS SIGNALED AN APRIOR PATH TO BE TRAVELLED BY THE SYMBOL **I** DURING ITS EMERGENCE.

Now, WHAT EFFECTIVELY VARIES IN THE RATIONAL THOUGHT OF A SCHEME, BY EFFECT OF THE TRADUCTIVE FACULTY, IS THE CODIFICATION OF THE MEANING, THAT IS TO SAY, THE TAJADA CONCEPT: by opting for
the plane of signification such and such, a given language is chosen in whose context the concept xx acquires meaning; the symbol **I**, which imitates it, possesses the same significant foundation when it emerges in the direction of the threshold of consciousness, that is to say, when it passes through the CANYON OF SIGNIFICANCE. This allegory is valid because the translatory faculty, as we have seen, opens a path to the emerging symbol WHOSE DIRECTION DEPENDS ON THE MEANING.

But the allegory ends with the confirmation that the meaning is analogous to a path that the emerging symbol will travel later. While symbol **I** emerges along its "path" let us observe what happens under the plane of signification (STT), in the "sphere of deep shadow". According to what we have seen in the Tenth commentary, we know that "under the horizontal plane of signification of the habitual language, used by the translatory faculty of the cultural subject to notice a system xx, there are potentially multiple planes of signification on which virtual languages expand". Extending the allegory to such virtual planes of signification, we can affirm that: UNDER THE PLANE (STT) OF CONCEPT XX, THAT IS TO SAY, BEFORE THE BEGINNING OF THE MEANINGFUL PATH FOLLOWED BY SYMBOL **I**, THERE EXIST MULTIPLE POTENTIAL "PATHS" THAT COULD BE ACTUALIZED BY THE TRANSLATIONAL FACULTY AND TRAVERSED BY SYMBOL **I** IN ITS EMERGENCE. The "path
of meaning", which follows **I** to emerge into consciousness, is only one among many possible ones: a path that begins at the border between the deep unconscious (a, b) and the superficial unconscious (c), and that concludes at the threshold of consciousness ψ , that is, a canine leading from unconsciousness to consciousness; but before the beginning of such a path, in the region (a, b) of the deep unconscious, there are "multiple paths" that connect (in the axial nucleus of connotation) with this "main path" chosen by the translating faculty to be followed by **I**. As an allegorical image it can be supposed that the beginning of the main path, followed by **I**, is a road knot where the ends of a plurality of secondary paths converge and unite.

This total allegorical image, of the main path united in a knot with the remaining possible significant paths, was perfectly valid for the pasu. In the lost virya, however, it is necessary to take into consideration the modification introduced by the "genetic key" of the Traitor Siddhas by permanently mutating the human design. As will be explained later, the introduction of the Symbol of Origin in the microcosm DETERMINES THE TOPOLOGICAL DISPOSITION OF THE PATHWAYS.
POTENTIALS OF MEANING. But the form that these paths are forced to trace is not of interest for now, but to emphasize that such modification was made with karmic criteria or, better said, that the mechanism devised to the measure of the viryas, starts in such modification: here is the key, the secret, that turns the Traitor Siddhas into the Lords of Karma; a key that can only be revealed allegorically; a secret that They call KALACHAKRA KEY.

Since sense is the expression of meaning, it is not surprising that the road allegory can be extended to the macrocosm. To verify this, we need only recall the analogical correspondences between microcosm and macrocosm synoptically synthesized in figures 38 and 39. We know, in fact, that the first "sense" placed in the entities is that which the pasu expresses externally by projecting cultural objects; the sense of such objects is DIRECTED, by human pain, toward the "threshold of sense," which they cross to emerge in the Consciousness of the Demiurge: this trajectory is, evidently, also analogous to a path and one could already speak of a "path of sense", that is, of a route followed by sense in transforming the unconscious entity into a conscious cultural object, into a distinct and clear macrocosmic idea. However, as suggestive as it may seem, we are not faced here with a strict correspondence but with a mere approximation, with an analogy of a lesser degree. We will understand this if we remember that the emergence of a symbol I in the microcosm (figure 39) IS NOT simply ANALOGUE to the emergence of a "cultural object" in the macrocosm but to that of a CULTURAL FACT, that is to say, IT IS ANALOGUE to the emergence of a superstructure of cultural objects and men. The "path of meaning", followed by **I** in the microcosm, is thus analogous to the "path of meaning" followed by a cultural fact when it becomes conscious for the Demiurge.

Naturally, the coexistence in the deep astral world of multiple spaces of potential meaning, allows us to affirm analogously that the "path of meaning" begins in a road junction where the ends of so many other routes coming from the potential meaning that the habitual context of the external world MAY take; the context of the macrocosm that sustains and gives meaning to the microcosm itself, in a sort of micro-macrocosmic meaning-sense feedback. And we find ourselves once again in the terrain of the Terrible Secret of Maya.

Finally, the allegory of meaning as a path will be more accurate if we understand it from the point of view of Potency and act. As we saw in Part One, and as was demonstrated in greater detail in article "C", the psychic energy (Ep) that ACTS every emergent symbol **I is a** product of the active potency (w) of the Relations of the cultural structure. This means that the psychic energy is an ACT of the power (w) and that, consequently, the meaning is also an ACT of the power (w). That is to say: meaning can only be actual: a "potential" meaning means nothing; the same can be said of the "road" it travels: a "road" can only be actual, it can only exist if it is "walked"; as the poet Machado said: "there is no road, one makes the road by walking". How is it, then, that we have spoken of "potential paths", paths that symbol **I** COULD take in its emergence IF THEY WERE ACTUALIZED by the translating faculty? Answer: because the concept of "potential paths" is essential to explain the allegory of "meaning as a path", although by using it we are, in truth, giving meaning to something that is only conceivable as a possibility; the REAL path is the ACTUAL one: the "potential paths" are UNREAL, although possible.

The same can be said of meaning as a path: of all the possible paths, only the path followed by the actual cultural fact is real. The topics examined in the following articles will help to clarify this definition.

I - The Traitor Siddhas resign the sacred symbol of the pasu.

Let us begin by establishing the following principles, already demonstrated above. "The SACRED SYMBOL OF PASU IS THE SEMIC REPRESENTATION OF THE LINK THAT CONNECTS PASU WITH THE MANU ARCHETYPE AT ALL TIMES. ITS INNER EMERGENCE IS EQUIVALENT TO THE MANIPULATION OF THE MOST POTENT MYTH, WHICH IS THE GOD OF THE MICROCOSMIC ENTITY, THE MANU, THE ARCHETYPE OF ITSELF. THE PASU RARELY ESCAPES THE PROCESS OF THIS SYMBOL; ON THE CONTRARY, THE CONSCIOUS SUBJECT SUCCUMBS TO ITS PHAGOCYTOSIS AND ENDS UP IDENTIFIED WITH THE MYTH. ON THE OTHER HAND, WHEN THE PASU PROJECTS ITS SACRED SYMBOL THROUGH THE EXPRESSION OF THE SPIRAL SIGN, IT ESTABLISHES AN EXTERNAL LINK WITH THE MANU ARCHETYPE: FOR THIS REASON THIS SIGN WAS USED IN THE MOST REMOTE ANTIQUITY AS A "SACRED PLAN" OF TEMPLES OR TO MARK CULT SITES, CAVES, FOR EXAMPLE.

AND THIS WAS NOT WITHOUT FOUNDATION, BECAUSE THE SACRED SYMBOL. THE SACRED SYMBOL OF THE PASU IS IN TRUTH THE PLANE OF THE SELF. THE BASIS OF THE INNER TEMPLE: ITS EXTERNAL PROJECTION, ON AN ENTITY, IS AN EXTERNALIZATION OF ITSELF, AN EXTERNAL RECOGNITION OF ITS OWN BECOMING, OF THE ENTELECHY MANU; IT IS TO SEE "GOD" (THE DEMIURGE, THE ONE, THE MANU, ETC.) IN ITSELF AND TO BE ABLE TO COMMUNICATE IT. NATURALLY, IN ORDER TO UNDERSTAND THIS POWER OF THE SACRED SYMBOL WE MUST SUPPOSE THAT IN THE CENTER OF THE SPIRAL SIGN IS THE INDISCERNIBLE POINT, THE EYE OF ABRAXAS, THE LINK BETWEEN THE PHYSICAL AND METAPHYSICAL PLANES THROUGH WHICH THE ARCHETYPES MANIFEST THEMSELVES IN THE WORLD; THAT IS TO SAY: IN THE CENTER OF THE SPIRAL IS THE YOD.

Now, if the spiral of the sacred symbol of the pasu represents the thread of consciousness, this means that it is a THREAD OF CONTINUOUS MEANING. But, as we saw in "H", the meaning is analogous to a path. It follows, then, that the sacred symbol perceived by the pasu during his self-reflection is the configuration of the path signified by his evolutionary progress. Let us observe again figure 56; the helical curve "ELIX" that goes from the Manu archetype to the individual pasu is the analogous development of the sacred symbol of the pasu, the line that represents the thread of consciousness, that is to say, "a thread of continuous meaning". Therefore, this curve represents a path, THE EVOLUTIONARY PATH OF PASU. But what does this path mean? Answer: that, for the pasu, defined as "an evolutionary entity to whose universal human nature or being-in-itself of the Manu Archetype the essential matrix of the pasu design puts an individual end", there is NO POSSIBILITY OF OBJECTIVE EXTRANGE: the WAY towards the realization of its purpose is teleologically determined by the Manu entelechy that subsists in itself as "being-in-itself of the pasu being impossible for it to deviate at any moment of the evolutionary process of its own being. The pasu, thus, will only manage to delay or advance RELATIVELY in his progress towards the final perfection but he will never be able, by some determination arising from himself, to deviate from the path towards the entelechy, to leave the law of evolution, to stop walking the path prefigured in the sacred spiriform symbol. And the RELATIVITY of his progress is understood, of course, with respect to the evolutionary degree of his cultural community, measured on the gradual scale of progressive moments of the entities. For the pasu, finally, there is only room for progress, slow or fast, towards the entelechy, passing along the "path of evolution", WITHOUT ANY POSSIBILITY OF OBJECTIVE EXTRAVANGE: the impulse of the Manu Archetype, conformed

by the functional matrix of the law of evolution, is an ontological force impossible to avoid from the ontic. Like the train that may or may not arrive on time at its last station but that can never depart from the fixed path that leads DIRECTLY to it, so the pasu is obliged, by the ontological determination of the Manu Archetype, to move and progress towards its finality, which it will reach sooner or later, following a fixed route, a path prefigured in the sacred symbol of the pasu and figured in the spiral sign.

This answer will be better understood if we consider the psychic subject as the EVOLUTIVE SUBJECT OF PASU, that is, the subject of progressive change toward the entelechy Manu, that part of the soul which undergoes and exhibits progressive evolution. The soul subject, in fact, whose field of manifestation consists in the psychic structure, always moves along the significant path of the ELIX curve (see figure 56), and the same path is followed by the totality of psychic phenomena: the rational subject or reason, contributes with the movement of its operations to the evolution of the cultural structure, such movements being represented by arcs of the ELIX curve; the actualization of the inverted Archetypes of the archetypal memory follows the same law and therefore the Principles and Relations of the cultural structure are constructed with symbols that are transferred from the archetypal memory according to trajectories in arcs of ELIX; the displacement of the cultural subject on the cultural structure always takes place along the line of the continuous meaning, that is to say, taking the "ELIX PATH"; and all the symbols that emerge towards the threshold of consciousness, such as the "I" of figure 21, also follow a trajectory in accordance with the spiral. But here it is worthwhile to pause for an important clarification. The microcosmic objective of the pasu's purpose is ontic autonomy and, in order to achieve it, it is necessary to develop completely the sphere of consciousness. Answer: In the pasu design, "at a point in the formative series that integrates his Plan, the precise moment is designated in which the pasu will make the discovery of himself and will begin his history, that is to say, the sphere of consciousness. At that moment, and in all subsequent cases in which he experiences such a perception, an INTUITION OF ONTIC AUTONOMY occurs, which, naturally, is often interpreted as mere subject-object differentiation. The "possibility of ontic autonomy" causes a highly shocking impression that is interpreted by reason as a schema of one's own design and translated by the cultural subject as the symbol whose emergence gives rise to the formation of the sphere of consciousness: THE SYMBOL OF ONTIC AUTONOMY IS THE FIRST TO EMERGE WITH TRANSVERSE ENERGY; BUT THIS PRIMORDIAL EMERGENCE DOES NOT TAKE PLACE "IN" IMMANENT TIME BECAUSE THE CONSCIOUS SUBJECT DOES NOT YET EXIST, BUT IT IS THE SUBJECT HIMSELF WHO, BECAUSE OF THE FIRST SHOCKED INTENTION, GOES TO A HIGHER ZONE OF THE PSYCHE AND THERE HE PLACES THE SYMBOL AS "CENTER OF REFERENCE OF HIMSELF"; FROM THIS SYMBOL THE SCHEMA IS THEN STRUCTURED.
OF ITSELF OR HISTORY OF THE MICROCOSM". But what is this "symbol of ontic autonomy", whose primordial emergence causes the existence and subsequent evolution of the sphere of consciousness? Answer: THE SACRED SYMBOL OF PASU, represented in figure 41 as the SPIRAL SIGN: a symbol conformed by a functional matrix of the snail design known as the "law of evolution".

It should be added that the expression "ELIX ROAD" is intended to mean in abbreviated form "ELIX CURVE SHAPED ROAD". With the same criterion is

will also say "CAMINO ELIX". Both expressions, "CAMINO DE ELIX" and "CAMINO ELIX" will be used indistinctly from now on, their meaning being the one already explained.

We now understand better why the pasu's apperception of himself corresponds to the sacred spiriform symbol: because such a symbol constitutes the foundation of the sphere of consciousness, the "center of reference" of every emerging symbol around which the schema of himself is built. And every emergent symbol, necessarily, follows the path of ELIX that leads to and culminates in that center of reference. The conscious subject, then, also moves along the path of ELIX; and this could not be otherwise, since the rational subject, the cultural subject, and the conscious subject, are manifestations of the same soul subject in different structures, which it accesses without losing its essential continuity by moving along the path of ELIX.

Analogically, the situation of the conscious subject, the most evolved expression of the animic subject of the pasu, can be determined as follows: the conscious subject is situated on the path of ELIX, in an extreme sector of it, located in the depth of the entity; he can therefore observe in two directions, although his gaze is usually directed towards the threshold of consciousness, as "subject in the extensive present (S.P.E.) (see figure 25); as (S.P.E.) the conscious subject looks in the direction of the Manu Archetype, located at the origin of the path of ELIX: the conscious subject looks in the direction of the Manu Archetype (S.P.E.), located at the origin of the path of ELIX, located in the depth of the entity.) the conscious subject looks in the direction of the Manu Archetype, located at the origin of the path of ELIX: to him the soul subject could reach again in a single CONTINUOUS AND DIRECT movement, WITHOUT POSSIBILITY OF "OBJECTIVE EXTRAVANGE", since the path of ELIX is not interrupted anywhere but consists of a helical curve of continuous significance; but if the conscious subject looks in the other direction, that is, towards the entelechy Manu, he will be able to locate his own center of reference and perceive the sacred symbol of his becoming, the symbol of himself, which is none other than the continuation of ELIX up to the potential entelechy, up to YOD; that is to say, the rest of the evolutionary spiral of the evolutionary spiral: the rest of the evolutionary spiral, prefigured from the beginning in the real destiny of its design as "possibility of ontic autonomy" or concretion of the purpose.

From all this, what interests us now is the conclusion of a previous answer: for the pasu, "THERE IS NO POSSIBILITY OF OBJECTIVE EXTRAVIOUSNESS" because the The soul subject, and its entire evolutionary being, travels on the path of ELIX, a continuous and DIRECT path from the Manu Archetype to its entelechy.

This conclusion will allow us to understand more accurately the technique of the genetic key. Let us begin with a concept already exposed in Part One: "the evolutionary failure of the pasu, which motivated the intervention of the Traitor Siddhas, in accordance with the Demiurge, lay in the scarce evolution of its sphere of consciousness; but, as we have just seen, such evolution depends to a great extent on the discovery of itself, that is, ON THE PASU DESIGN TO REVEAL AT SOME POINT THE
POSSIBILITY OF ONTIC AUTONOMY (the sacred symbol of the pasu, the spiral sign); then, it is evident that in that phase of the Plan (the functional matrix of the law of evolution) the most important intervention of the Traitor Siddhas must have taken place. And, indeed, it has happened so. The Traitor Siddhas, faced with the impossibility of modifying in any way the universal Archetypes, which are sustained directly by the Will of the One, decided to operate on the pasu design, permanently modifying the destiny of the animal-man; by that way they hoped to achieve a rapid development of the sphere of consciousness of the pasu, an objective that was effectively achieved.

fulfilled". In the article "F", on the same page, it was explained in what way, by means of the "genetic key" the Traitor Siddhas modified the pasu design: resigning the functional matrix of the law of evolution with the Symbol of Origin.

Let us recall that definition, which will now be endowed with greater and more suggestive meaning: ... the Traitor Manu-Siddha administers to the pasu, during the maithuna, the knowledge of a modified design IN WHICH THE SYMBOL OF ONTIC AUTONOMY (or functional matrix of the law of evolution) HAS BEEN SUBSTITUTED AS INDUCER OF ITSELF BY THE UNCREATED SYMBOL OF ORIGIN. But the
The symbol of ontic autonomy (the sacred symbol of the pasu) has not been eliminated but RESIGNED with the Symbol of Origin, thereby altering its function of inducing the discovery of itself, which would henceforth be determined by the Symbol of Origin".

"The reason for such resignation obeys the second phase of the Plan of the Traitor Siddhas, that is to say, the spiritual enchainment; because here, in the resignation of the sacred symbol of the pasu with the Symbol of the Origin, THE INFERNAL GENIALITY OF THE TRAITOR SIDDHAS IS BETTER APPRECIATED THAN IN ANY OTHER ACT: IN FACT, FROM THEN ON, THE VIRYA WOULD NO LONGER HAVE TO "DISCOVER", LIKE THE PASU, THE SYMBOL OF ONTIC AUTONOMY TO INITIATE THE FORMATION OF THE SPHERE OF CONSCIOUSNESS, BUT THE SYMBOL OF THE ORIGIN WOULD BE "DISCOVERED" BY THE REVERSED SPHERE SPIRIT AND THE LATTER, WITHOUT KNOWING IT, WOULD POWERFULLY DEVELOP THE AWAITING OF CONSCIOUSNESS. The initiative
The evolutionary evolution would thus be yielded to the chained Spirit, to the lost Ego, while the soul, which would serve as its seat, would receive the evolution; and the semi-divine man, the virya, w o u l d exhibit the permanent duality of soul and Spirit".

"Finally, it should be added that the Symbol of the Origin, by reflecting the Infinite Self, marks the beginning of the history of the microcosm or consciousness: the scheme of itself is structured, then, around the Symbol of the Origin. But, as the Symbol of Origin emerges, it does so transversally, transported by the conscious subject that thus manifests itself for the first time; and, as the Symbol of Origin reflects the Infinite Self and manifests an I IN the virya, it is understood that from the first moment the conscious subject and the Self are identified, deeply confused. But the confusion between the soul and the spiritual is a necessary condition in the Plan of the Traitor Siddhas, for the Spirit to impel the evolution of the soul".

With the resignation of the sacred symbol of the pasu by the Symbol of the Origin, the spiritual enchainment takes place and the pasu becomes a virya: there appears, then, an "I", reflection of the eternal Spirit, identified with the conscious subject and submerged in its immanent temporality. And this Self, which is USED to develop the sphere of consciousness, never succeeds in discovering the Deception: it fails to emerge from its confusion with the conscious subject and, what is worse, it FAILS TO VISUALIZE NEITHER ITS PAST NOR ITS EVOLUTIONARY FUTURE, a possibility that was easily accessible to the pasu by simply following the CONTINUOUS AND DIRECT PATH OF ELIX. How has this extraordinary result come about, and what has changed in the sacred symbol of the pasu with its resignation so that the Self remains unknowingly imprisoned by the conscious subject? Answer: THE POSSIBILITY OF OBJECTIVE EXTRAVIOUSNESS HAS APPEARED. Indeed, the
The conscious subject of the pasu could move continuously and directly along the path of ELIX and RETURN toward the Manu Archetype or ANTICIPATE toward his entelechy; but this possibility has definitely disappeared for the virya: his Ego will always be LOST, objectively lost on the path of continuous meaning.

This answer will be correctly understood only if we do not forget that the lost self, although it is usually subsumed in the conscious subject, never loses its own essential identity. The lost Self is "an indirect manifestation of eternal Spirit" and, therefore, something essentially different from the animic subject, from the evolving soul whose essence consists in immanent time. On the contrary, the Self "in the awakened state," i.e., not hypostatized, is essentially timeless: its ordinary temporality comes from the subjective identification with the immanent time of the conscious subject. And it is this lost I, contaminated with immanent time, that replaces the conscious subject in the evolutionary initiative and powerfully develops the sphere of consciousness: so it happens because the essence of the I is WILL, whereas the essence of the conscious subject is immanent time; the will of the I imposes itself on the conscious subject and takes its control, but it remains with that act irremediably temporalized. However, as it is seen, the lost I always remains subsumed in the conscious subject, but without losing its volitional essence: IT IS THE LOST SELF THAT SUFFERS THE "OBJECTIVE EXTRAVIOUSNESS" MENTIONED IN THE PREVIOUS ANSWER. THE CONSCIOUS SUBJECT, ON THE OTHER HAND, NEVER LOSES HIS POSSIBILITY OF ORIENTING HIMSELF TOWARDS THE ARCHETYPE MANU BY TAKING THE PATH OF ELIX: FOR THE CONSCIOUS SUBJECT OF THE VIRYA, AS FOR THE PASU, THERE IS NO POSSIBILITY OF OBJECTIVE MISDIRECTION. But,
How can the lost "I" be, an "I" submerged in the conscious subject, OBJECTIVELY LOST, if for the conscious subject there is no possibility of objective loss, if it can always go back up the path of ELIX in both directions? Answer: It is evident that this can only happen because the lost "I" DOES NOT CIRCULATE ON THE SAME PATH AS THE CONSCIOUS SUBJECT, THAT IS, ON THE PATH OF ELIX, BUT ON A PARALLEL PATH, IN WHICH THE CONDITION IS FULFILLED.
OF THE OBJECTIVE DEVIATION. Such is the effect of the primordial resignation that the Traitor Siddhas performed on the sacred symbol of the pasu, on the path of ELIX: in the virya there are now TWO PATHS, PARALLEL AND CORRELATIVE; ON ONE OF THEM, "ELIX", THE CONSCIOUS SUBJECT SLIDES WITHOUT POSSIBILITY OF OBJECTIVE EXTRANGE; ON THE OTHER, "LABRELIX", THE LOST SELF SLIDES, IN PERMANENT STATE OF OBJECTIVE EXTRANGE.

It is thus achieved, by means of spiritual enchainment, to take advantage of the volitional essence of the I to induce the evolution of the conscious subject: EVERY MOVEMENT OF THE LOST "I", IN SPITE OF BEING CARRIED OUT ASTRAY IN ITS OWN LABRELIX PATH, DRAGS THE CONSCIOUS SUBJECT IN THE DIRECTION OF PROGRESS.
EVOLUTIONARY WITHOUT EVER DEVOURING IT FROM THE PATH OF ELIX. And it is worth repeating: EVERY MOVEMENT of the lost self is used to favor the evolution of the conscious subject.

The Symbol of Origin, embodied in the memory of the blood of the virya by the effect of the genetic key, must be "universally" sustained in order to subsist and be transmitted as a hereditary character. In other words, the Symbol of Origin must participate in a "universal support", just as every symbol participates in the universal Archetypes and receives its support from them. But the Symbol of Origin is not of archetypal essence but RUNE: the Symbol of Origin, as a RUNE, is an UNCREATED symbol, that is to say, not created by the Demiurge; there does not exist, therefore, on the archetypal plane, any Archetype that corresponds to and can conform to the RUNES because these, among other essential differences with any archetypal Symbol, are for example INFINITE. How, then, does the genetic key achieve the extraordinary effect that the Symbol of Origin is universally sustained on the physical plane?

by holding permanently OVER the sacred symbol of the pasu for its RESIGNATION? The answer to this question constitutes the secret best kept by the Traitor Siddhas, for its revelation means the knowledge of a monstrous mechanism called the KALACHAKRA ROYAL SYSTEM: to give an idea of its enormous dimensions, suffice it to know that it INCLUDES the Earth and the Sun in its operational function. However, in spite of the difficulties involved in the explanation of such an extraterrestrial construction, the answer will be offered in the sixth and seventh volumes, since its knowledge is essential to achieve the liberation from the spiritual enchainment.

J - Analogical study of the resignation of the sacred symbol of the pasu.

It is possible to better visualize the effect that the spiritual enchainment causes in the pasu's sphere of consciousness by resorting to an analogical interpretation related to figure 56. However, it should be noted that such a study could reveal much more rigorous and exact correspondences if the appropriate mathematical instruments were used, that is, Analytical and Differential Geometry. Since this is not the case, we will content ourselves with recalling that the analogical quadrants, which are Cartesian and orthogonal, do not correspond numerically but conceptually to the phenomena represented. And we will also add five other definitions that will allow us to understand the "resignation of the sacred symbol of the pasu" in the context of the analogical model developed so far.

Concept of LINE: Let us bear in mind that, if the ELIX curve represents the continuous thread of the consciousness of the pasu, then it can only consist of INSTANTS of immanent time. The ELIX CURVE, as a GEOMETRIC LINE, must be considered as a succession of POINTS; but the ELIX curve is a FUNCTION of the evolutionary progress of the sphere of consciousness and, therefore, each of its points must correspond to an instant of immanent time.

Concept of CONTINUITY: The CONTINUITY of the ELIX curve, AND OF ANY OTHER CURVE GRAPHED IN THE QUADRANTS OF SPACE.
ANALOGICAL (ES, TT, LD), is simply defined as THE NON-INTERRUPTION of the point series: there is CONTINUITY if it is possible to pass uninterruptedly from one point to another when moving along the curve, i.e. if all the points of the series ARE IN CONTACT WITH EACH OTHER.

Concept of DIRECTION: DIRECTION, for any analogical curve, is defined as THE SHORTEST DISTANCE between any point of a curve and another reference point of the same curve. From the point of view of the road analogy, the DIRECTION is a subjective appreciation of the LINEAR CURVATURE that a curve-road presents to the passage of the soul subject: thus, it will be said that "the road is the more direct the closer its linear curvature is to the functional matrix of the law of evolution, that is to say, to the spiral function". The ELIX curve is, in this sense, the most DIRECT possible path available to the conscious subject to move evolutionarily in both directions of the archetypal process.

Concept of CONTINUOUS DIRECTION: it means that at any point of the ELIX curve, when passing to another consecutive point in any direction, THE DIRECTION of the movement IS PRESERVED. That is to say, for a conscious subject circulating along an ELIX PATH, THERE IS NO POSSIBILITY OF OBJECTIVE EXTRANGE: THE SUBJECT,

BY SIMPLY MARCHING FROM POINT TO POINT, IT UNFAILINGLY REACHES THE EXTREMES OF THE FUNCTION.

Concept of ORIENTATION: ORIENTATION is the act of evolving with CONTINUOUS DIRECTION on the path of meaning. ORIENTATION is the opposite of OBJECTIVE EXTRAVIOUSNESS. The property of an analog curve to provide ORIENTATION is a topological quality known as ADISTOMY, a term that will be defined later; the ELIX curve, for example, is an ADISTOMIC function from the point of view of ORIENTATION.

Finally, taking into consideration these conventions and definitions, we can see represented in Figure 57 the two analogical paths followed by the conscious subject and the lost self. The figure shows us, naturally, only a segment of the curve ELIX, "the canine" along which the conscious subject moves, and, ABOVE IT, the curve LABRELIX, analogous to the path of the lost I. The fact that we have plotted the curves on ONE PLANE, that is, on the quadrant (ES, TT), instead of in a three-dimensional space as in figure 56, is due to the fact that it is necessary to observe this phenomenon from two different perspectives, as will become evident in the following: In any case, it must be assumed that the axis of the "demiurgic Logos" (LD) passes through the center of the circle symbolizing the pasu, through the central point and perpendicular to the plane of the figure. Let us also note that, with the perspective of figure 57, TO EACH POINT OF THE ELIX CURVE CORRESPOND TWO POINTS OF THE LABRELIX CURVE: plus,
As we will soon see, this is only an appearance.

Let us analyze what figure 57 tells us. The ELIX curve represents the path of continuous meaning taken by the conscious subject during its progressive evolution.

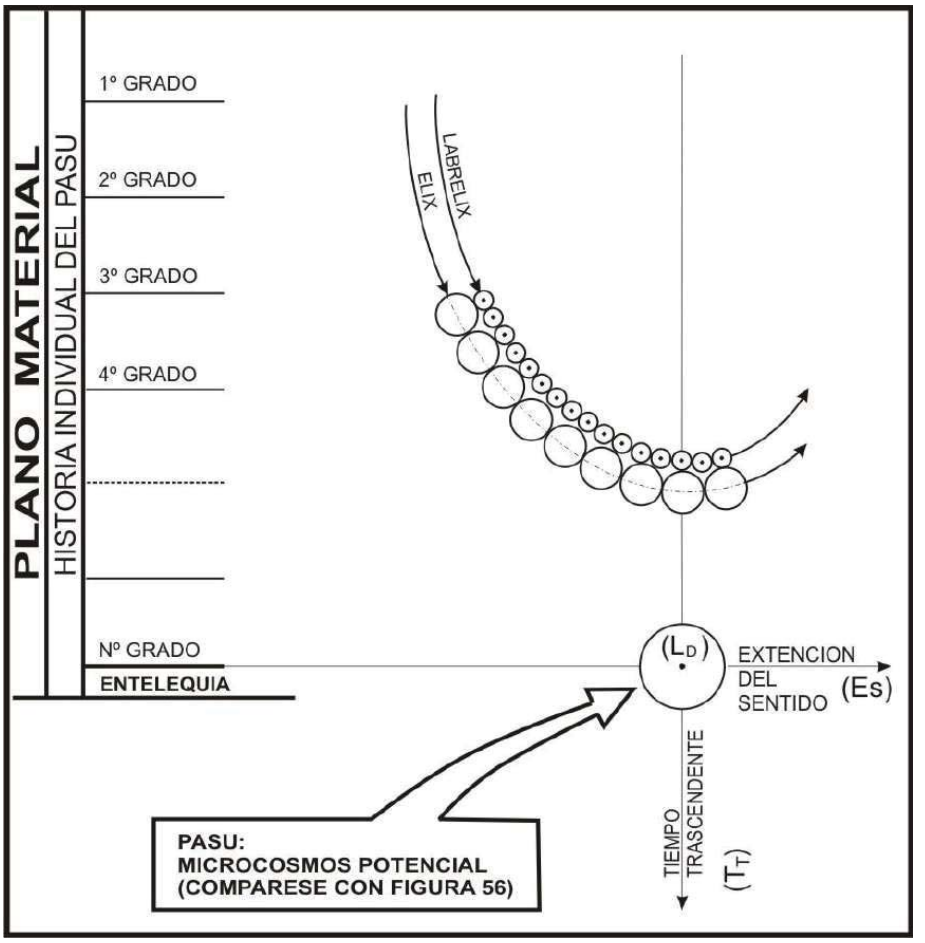

FIGURE 57

To this evolution it has been driven by the will of the lost self that is confused with it: without losing its volitional essence, the lost self moves along its own LABRELIX path, dragging the conscious subject towards degrees of greater evolutionary progress, but the lost self, according to what we have seen, performs this operation IN A STATE OF OBJECTIVE EXTRAVIOUSNESS: how can this be possible? To answer, analogically, this question requires the use of a new perspective AND THE GEOMETRIC DEFINITION OF THE CONCEPT OF OBJECTIVE EXTRANGE.

With the genetic key, the Traitor Siddhas resign the symbol of ontic autonomy, the sacred symbol of the pasu, by applying the Symbol of Origin on the pasu design: this operation, the spiritual enchainment, is what causes the appearance of a "LABRELIX path" on the ELIX path. From the analogical point of view, the Symbol of Origin causes the following effect: TO EACH "POINT" OF THE ELIX CURVE, WHICH FROM NOW ON WE WILL CALL "MONARCH", CORRESPONDS A "POINT" OF THE LABRELIX CURVE, A POINT NAMED "TETRARCH"; such "POINT" is called "TETRARCH"; such "POINT" is called "TETRARCH".

points can be seen in Figure 58. A biunivocal correspondence is thus defined between the ELIX curve and the LABRELIX curve, such that each ELIX point corresponds to one and only one LABRELIX point and vice versa.

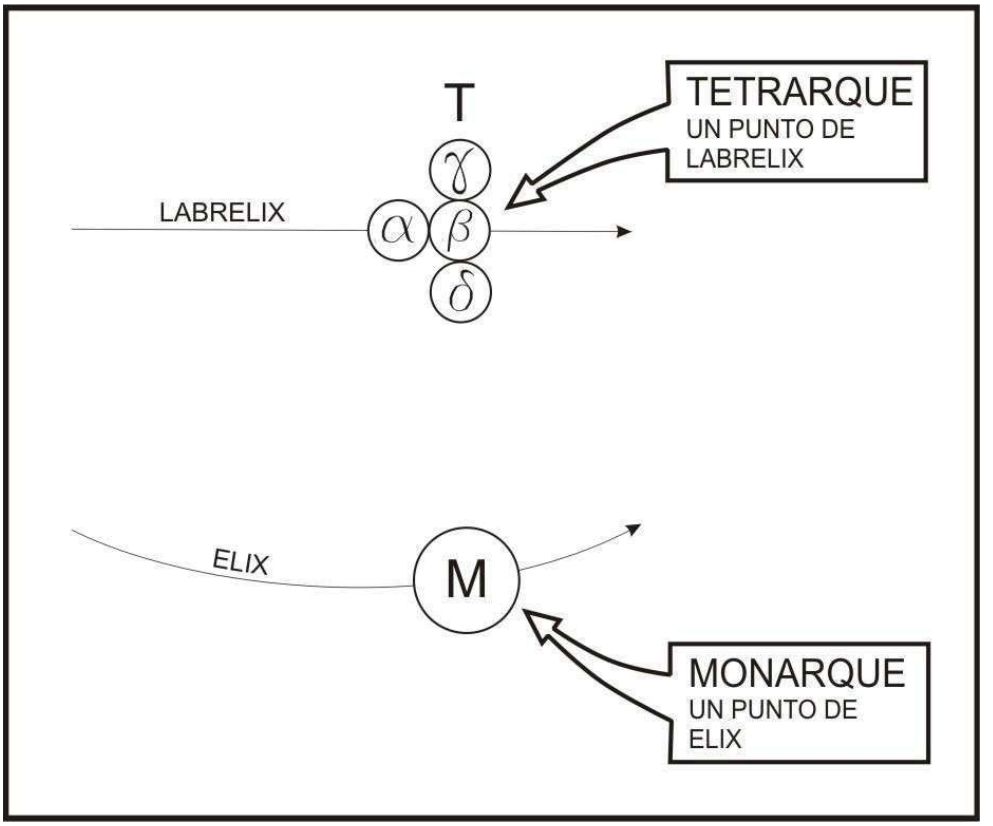

FIGURE 58

However, it is seen in Figure 58 that, while MONARCH, the point of ELIX, is a spherical unit (**M**) the TETRARCH point of LABRELIX consists of four enclosures: ALPHA (**α**), BETA (**β**), GAMMA (♈) and DELTA (**δ**). To understand this "one to four" relationship that exists between the monarch and tetrarch points, one must keep in mind the analogy of the, meaning AS way.

Monarch is an instant of immanent time, but also, as a point of the ELIX path, it is ONE place that the conscious subject will occupy during his evolution. From that site the conscious subject has CONTINUITY, to return to the Manu Archetype or to anticipate the entelechy, passing through the remaining monarch points of the ELIX curve; and he also has DIRECT ORIENTATION to make that transit, with NO POSSIBILITY OF OBJECTIVE EXTRANGE. But it is
the movement of the lost I, passing from one tetrarch to another, the force that impels the conscious subject to march from monarch to monarch along the path of ELIX. Let us analyze, then, the form, of this movement by observing figures 58 and 59.

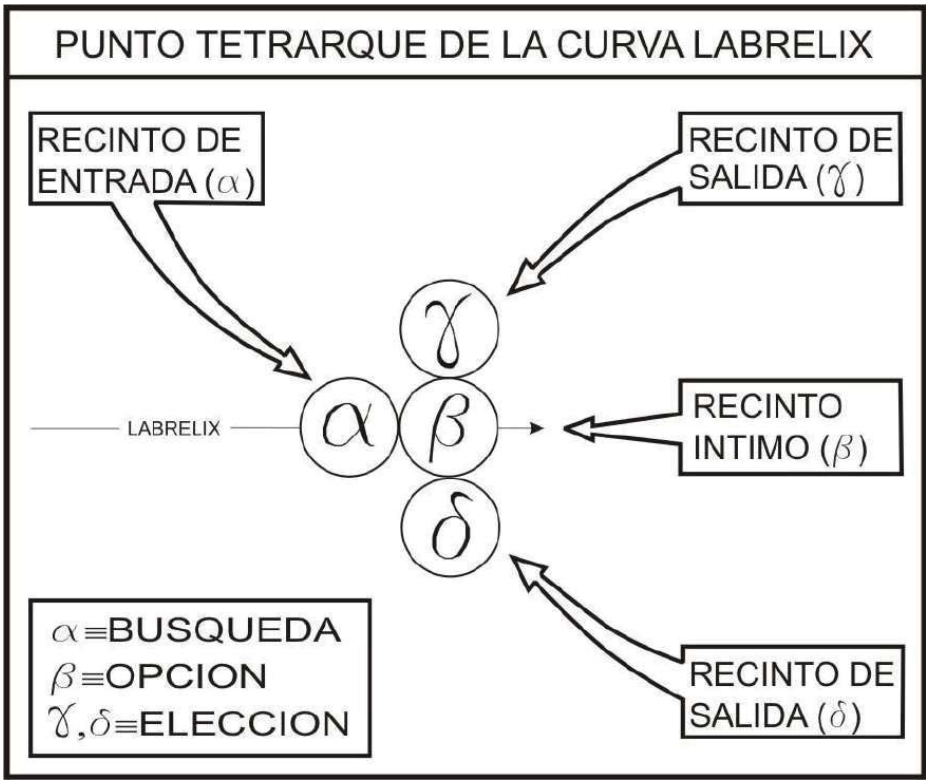

FIGURE 58

In principle, the lost I is in the ENTRANCE RECINCT alpha (**α**) of the tetrarch, in the immanent instant in which the conscious subject occupies the monarch point.
(**M**). In front of the lost self, then, is the INTIMATE RECINCT beta (**β**) whose essential characteristic is that it blocks the passage to another tetrarch and instead allows the access to any of the lateral EXIT RECINCTS, gamma ( ) or delta (**δ**). In other words: THE LOST SELF SITUATED IN (**α**), CANNOT PASS TO ANOTHER Tetrarch THROUGH (**β**) BECAUSE THIS ENCLOSED ENCLOSURE IS CLOSED FORWARD: FROM (**β**) IT IS ONLY POSSIBLE TO PASS TO ( ) OR (**δ**); NOW, BOTH ( ) AND (**δ**), ARE OPEN FORWARD, WHICH ALLOWS THE LOST SELF TO TRANSFER FROM ANY ONE OF THEM TO THE NEXT.
SUCCESSIVE TETRARCH. And when the lost I executes that step, whether it comes from ( ) or from (**δ**), its movement solidly drags the conscious subject which then also passes to the next monarch.

If you look at figures 58 and 59, you will notice that the lost self faces in each tetrarch the inevitable sequence: (**α**), (**β**), and ( ) or (**δ**). To understand this, let us ask the Hyperborean Wisdom, why does a lost Self move? Answer: because its volitional essence impels it to SEEK ORIENTATION; such is the STRATEGIC nature of the lost Self. The SEARCH FOR ORIENTATION is, therefore, the motor of the Self and with that determination it always enters the entrance precincts of the tetrarchs of the LABRELIX path. From there on, the lost Self is forced to repeat the three phases of an inevitable sequence:

phase (**α**: thelost "I" enters the entrance enclosure motivated by the SEARCH FOR ORIENTATION that determines its volitional essence.

phase (**β**: thelost Self enters an intimate enclosure of the tetrarch where the path forks: there it must CHOOSE between two alternatives: ( ) or (**δ**).

phase ( ) or (**δ**): the lost self has CHOSEN one of the possible ways, ( ) or (**δ**), to continue the search for orientation and moves to an exit enclosure; from there, it will only be able to enter the entrance enclosure (**α**) of the next tetrarch.

In summary, and as expressed in a table at the bottom of Figure 59, phase (**α**) is characterized by SEARCH, phase (**β**) by OPTION and phase ( ) or (**δ**) by CHOICE.

To fulfill this sentence, of course, the lost Self CANNOT BE REFUSED since the same principle that causes its appearance, that is, the resignation of the sacred symbol of the pasu with the symbol of the Origin, also determines THE WAY in which this appearance has to occur: the lost Self, as an effective manifestation of the chained Spirit, can only exist on a LABRELIX path formed by tetrarch points, a path parallel and correlative to the path of ELIX along which the conscious subject of the pasu circulates during the evolutionary process of the Manu Archetype.

Let us note that, beyond the analogies raised by "meaning as a path", the points monarch and tetrarch correspond respectively to REAL ACTS of the conscious subject and of the lost "I." Such "points", in fact, are symbols representing the ACT of the subject or of the "I" at a given moment of its happening. Such "points", in fact, are symbols that represent the ACT of the subject or of the I at a given moment of its happening: the "points", then, are the actual expression of the respective essences. On the one hand, immanent time being the ESSENCE of the conscious subject, the monarch is the ACTUAL INSTANT of that time; that is to say, THE "INSTANT" IS THE FORM OF THE TEMORAL ACT. On the other hand, the will being the ESSENCE of the lost I, the tetrarch is the ACTUAL MOMENT of the egoic volition; but the tetrarch has a triple form: in other words, THE TETRARCH MOMENT OF THE SELF, THE VOLITIVE ACT SUCCESSIVELY ACQUIRES THREE CHARACTERISTICAL FORMS: during the phase
(**α**) the act takes the form of SEEKING; during phase (**β**) the act takes the form of OPTION; and, during, phase ( ) or (**δ**) the volitional act has the evident form of a DECISION.

However, if we do not forget that the tetrarch configures the three forms that the volitional act of the lost I adopts in an immanent instant, the road analogy will still be extremely useful.

Thus, let us suppose that the LABRELIX path is a curve composed of a successive series of tetrarch points and let us analyze its properties in the light of the preceding definitions. It is evident that the input enclosure (**α**) of a subsequent tetrarch can only be joined to the previous tetrarch by one of the output enclosures ( ) or (**δ**). In order to adequately visualize a curve constructed in a similar way, we have represented in figure 60 the LABRELIX path on the ELIX path: let us note that this figure is equivalent to figure 57 since it shows the same segment of the ELIX and LABRELIX curves, although seen from another perspective; in fact, here the plane chosen to observe is the (ES, LD) and we can see that the axis of transcendent time (TT) is perpendicular to the plane of the figure, "passing" through the central point of the circle that symbolizes the pasu.

Figure 60 will finally allow us to GEOMETRICALLY DEFINE THE "OBJECTIVE EXTRAVIOUSNESS" and to explain the utilitarian function that the spiritual enchainment assigns to the lost Ego in order to favor the evolution of the pasu. In the first place, let us note that the ELIX curve consists of "n" monarch points, M1, M2, M3, etc., each of which corresponds to an instant of immanent time, that is, to a PRESENT OR CURRENT MOMENT of the historical thread of the consciousness: the conscious subject, when moving along such a "path", does so with CONTINUOUS DIRECTION towards the entelechy Manu, that is, permanently ORIENTATED, without the possibility of objective straying. Secondly, let us observe that the LABRELIX curve consists of a succession of tetrarch points, T1, T2, T3, etc., each one of which coincides with an objective deviation, each of which coincides with a monarch point of the ELIX curve; strictly speaking, each tetrarch point is always SUPERPOSED to its corresponding monarch, so that the LABRELIX curve is OVER the ELIX curve: this condition is analogically necessary to express the fact that the LOST SELF is, at every instant, SUBMITTED in the conscious subject or, more precisely, the fact that THE ACT OF THE LOST SELF IS CONFUSED WITH THE IMMANENT INSTANT.

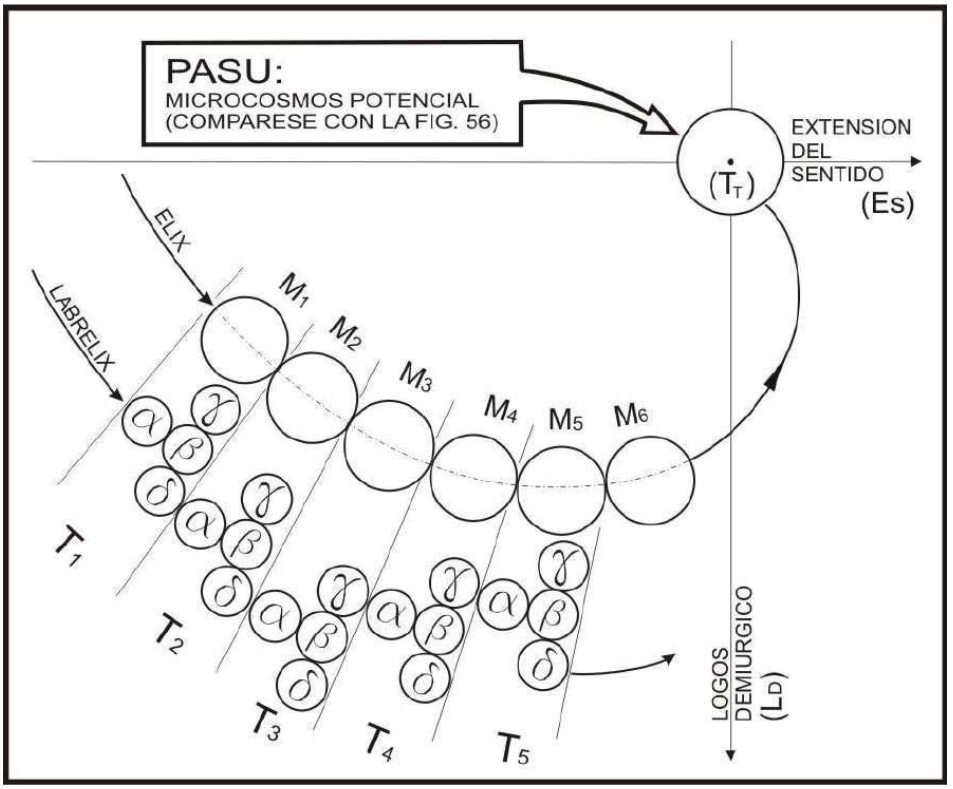

FIGURE 60

It is evident that, contrary to the ELIX curve, in the LABRELIX curve ORIENTATION is not possible: the lost ego, when moving along the LABRELIX path, will never obtain a CONTINUOUS ORIENTATION similar to that obtained by the conscious subject marching along the ELIX path. To verify this we have only to examine the movement of the lost Ego on a path analogous to that of figure 60. In principle, it must be admitted that the LABRELIX curve is CONTINUOUS: it is possible to move forward and backward on it without encountering any interruption; all the tetrarch points are in contact with each other, forming a continuous series, parallel and correlative, to the punctual series of the ELIX curve. However, from the enclosures (**α**), occupied by the Ego lost at the beginning of each immanent instant, it is not possible to know the exact direction of the extremes of the function: FOR AN EGO SITUATED IN A DETERMINED TETRARCH, IT WILL ONLY BE POSSIBLE TO REACH "EFFECTIVELY" ANY OTHER TETRARCH, BUT IT WILL NOT BE POSSIBLE TO ANTICIPATE IT. For example, the I
The lost self located in (**α**) of T1 can only "EFFECTIVELY REACH" $_{T5}$, REALLY occupying the analogical points $_{T2}$, T3 and T4, but cannot PREVIEW or ANTICIPATE T5 because the intimate enclosures (**β**) of each tetrarch, "closed forward", prevent it from doing so. Such impossibility of ORIENTATION is called: OBJECTIVE EXTRAVISION of the lost ego.

Objective misplacement can be understood allegorically as the lost self marching "blindly" down the LABRELIX road, unable to glimpse what lies beyond the present moment; in the recent example, the lost self can be said to "not see" $_{T5}$.

from (**α**) of T1, nor to any other tetrarch before or after T1. This property of misleading the I possessed by the LABRELIX path can also be explained as follows: for the I in T1, the point T5 could only be reached after resolving the OPTIONS posed by β2, **β3** and **β4** before these concrete ACTS it would be impossible for the I to anticipate T5 since such a tetrarch IS THE FINAL PRODUCT OF A SERIES OF OPTIONS AND IMPREVISABLE CHOICES, resolved by the lost Self during the march; and the same is true for any other tetrarch located at any point of the LABRELIX path. The "I" never knows where it is going: it ONLY SEARCHES; and in that search it advances or retreats through LABRELIX without knowing anything beyond the current tetrarch. The EXTRAVANGE of the I is called "OBJECTIVE" because it is real, externally determined to its will of orientation by the action of the Symbol of the Origin that imposes on it a constantly forked path. But the OBJECTIVE EXTRAVIOUSNESS also causes in the I a SUBJECTIVE effect: it is the sensation of RECTINEARITY of its displacement along the path LABRELIX; this effect has been symbolized in figure 58 with the STRAIGHT LINE that indicates the entrance of the I to the tetrarchic point in opposition to the CURVE that indicates the trajectory of the conscious subject along the path ELIX. The lost "I" is always convinced that it moves on a straight line and, as it is usually confused with the conscious subject, that is to say, subjectively identified with immanent time, it extends this belief to all temporal essence and assumes without further ado THAT TIME PASSES IN A LINEAR FORM. Needless to say that all this is purely subjective, an illusion produced by the OBJECTIVE EXTRAVIOUSNESS experienced by the Ego lost on the LABRELIX path.

But the situation of the conscious subject during this disoriented movement of the "I" is very different: whatever the movement made by the "I", it always advances in a CONTINUOUS DIRECTION of the entelechy Manu, progressing evolutionarily along the path of ELIX. This happens because the spiritual enchainment, the resignation of the sacred symbol of the pasu with the Symbol of the Origin, determines that the lost "I" marches in EXTRAVIOUS OBJECTIVE along the LABRELIX path while it drags, with the force of its will of search, the conscious subject along the ELIX path of evolutionary progress.

Let us now examine, in more detail, the properties of the LABRELIX curve of Figure 60. First of all, we see that, in each immanent Instant, M1, M2, M3, etc., the lost I performs the three phases of a corresponding volitional act, T1, T2, T3, etc. This means that the RELATIVE SPEED of the lost I is at least three times greater than that of the conscious subject.

With this higher velocity, the lost Ego performs the following movements on the LABRELIX path at the instant M1 the Ego enters the entrance precinct (**α**) of the tetrarch T1, in a volitional act of search; with this determination it then passes to the intimate enclosure (**β**), where it is forced to choose between two alternative paths ( ) or (**δ**); the choice of the Ego falls on (**δ**) and thus enters an exit enclosure; at instant M2 the Ego moves from (**δ**) of T1 to (**α**) of T2; then enters (**β**) and chooses the exit enclosure (**δ**); after this choice, at instant M3, the I moves to the enclosure (**α**) of T3 to start a new search; already in (**β**) it opts for the exit ( ) from where it moves, at instant M4, to the entrance precinct (**α**) of T4; and in this way, deciding instant after instant the course to follow, the Ego advances along the LABRELIX path, irremediably submerged in the objective loss.

It will not be necessary to insist too much, nor to add any clarification, if we affirm that THE LABRELIX CANINE HAS THE ANALOGICAL DIMENSIONS OF AN INNER LABYRINTH, A LABYRINTH IN WHICH THE SELF IS PERMANENTLY EXTRAVERTED, WITHOUT THE POSSIBILITY OF ORIENTING IN
NO SENSE. The displacement of the Ego on the LABRELIX path, in fact, fulfills the sequence of anyone who finds himself LOST in a labyrinth: SEARCH (for the exit), OPTION (between two forking paths) and CHOICE (for one of them). But the CHOSEN path invariably leads to a new bifurcation, in front of which it is necessary to CHOOSE again, perpetually repeating the drama of misplacement: search, option and choice. But the labyrinthine dimensions of the LABRELIX path constitute something more than a mere formal allegory: the Hyperborean Wisdom affirms the reality of the inner labyrinth in which the lost Self is lost. That is why the paths of spiritual liberation that it proposes can only be understood in terms of the Mystery of the Labyrinth, a Mystery that has been expressed since ancient times with the "sacred symbol of the virya", that is, with the sign of the outer labyrinth "with TIRODINGUIBURR, the outer labyrinth of Wotan (seventh volume)".

In other sections, we will return to the labyrinth, inner and outer; we will continue now with the examination of the LABRELIX path. From what we have seen, it consists of a succession of tetrarchs, points that "oblige" the "I" to fulfill a constant and repeated sequence of phases "search", "option" and "choice": because of this constant need to CHOOSE between alternatives ( ) or (δ), with which the tetrarchs condition the "I", the Hyperborean Wisdom also calls them: DISJUNCTIVE POINTS.

By offering at each point of the LABRELIX curve a DISYUNTIVA, it is evident that the I must remain in the objective deviation. From the geometrical point of view, this property of the LABRELIX curve, of bifurcating at each point, is called DISTOMIA. In Greek, the word DISTOMOS (διτομοζalludes to aDOUBLE DIVISION; for example, the DISTOMIA of a CAVE implies that it has TWO ENTRANCES, the DISTOMIA of a sword that it has TWO STREAMS, etc.; AND THE DISTOMIA OF A ROAD SUPPLIES ITS BIFURCATION. Hence the path LABRELIX is called DISTOMIC and the curve LABRELIX, which bifurcates at each point, is called DISTOMIC FUNCTION.

Thus, the property of OBJECTIVE EXTRAVIOUSNESS that the LABRELIX path presents for the passage of the lost self, has its geometrical correspondence in the quality of the LABRELIX curve of being a DISTOMIC function, a curve formed by disjunctive points in which there is no possibility of ORIENTATION. The ELIX curve, inversely, is called ADISTOMIC for its quality of presenting CONTINUOUS DIRECTION, that is, ORIENTATION in all its points.

Let us remember, finally, what was said in "H"; "the introduction of the Symbol of the Origin in the microcosm DETERMINES THE TOPOLOGICAL DISPOSITION OF THE WAYS
POTENTIALS OF MEANING". This means that, for the lost Self, not only its own LABRELIX path, but ALL CONTINUING MEANING BECOMES DISTOMIC by the effect of the Symbol of Origin.

For the pasu, as we saw in "H", in the axial core of connotation there is a "road knot", an analogical point of the ELIX path where potential paths leading to other oblique planes of signification connect: such potential paths, of course, if they were actualized by the exploration of the cultural subject, would be

would conform to the functional matrix of the evolution law and would be similar to SPIRAL ARCHES, to segments of the ELIX curve.

For the virya, on the contrary, in the axial nucleus of connotation there is ALSO a distomic road knot where the potential paths leading to other oblique planes of signification are connected: but such potential paths, IN THE APERCEPTION OF THE LOST SELF, will also be distomic, segments of the LABRELIX curve. Although the lost self is fundamentally based in the conscious subject, it may happen that, through the latter, it perceives the reflection of the systematic acts of the cultural subject: if this is the case, the lost self will only become aware of the potential paths under their distomic form, without changing at any moment its state of OBJECTIVE EXTRAVIOUSNESS. That is why, FOR THE SELF, the cultural structure appears represented or intuited as an INNER LABYRINTH; this is the product of the distomic reduction that the Symbol of the Origin causes in ALL the significant paths of the psychic structure before the apperception of the Self. And, just as the pasu projects the spiral sign as an expression of the "sacred symbol of the pasu" or functional matrix of the law of evolution, so also the virya PROJECTS THE "TIRODINGUIBURR", THE EXTERIOR LABYRINTH SIGN, AS AN EXPRESSION OF THE SACRED SYMBOL OF THE VIRYA OR SYMBOL OF THE VIRYA.
OF ORIGIN, which is the cause of the inner labyrinth: tirodinguiburr, as will be explained in the seventh volume, constitutes the "sacred symbol of the virya".

The Symbol of the Origin, by causing the distomy of all continuous meaning of the psychic structure, by converting it into an "inner labyrinth" for the apperception of the lost I, produces a curious subjective effect called QUADRANGULARITY OF THE SHADOW WAITING. This effect, which is nothing more than the assimilation of the whole sphere of shadow to the form of the tetrarch, produces in the I the impression that the unconscious of the psychic structure is governed by the number four; inversely, it often happens that the number four unconsciously governs the apperception of the I and determines the cardinality of thought. The four seasons, the four cardinal points, the four winds, the four elements, the four ages, etc., are arbitrary divisions of the real caused by the "tetrarchic form of the shadow sphere".

But the sphere of light, seat of the conscious subject and, consequently, of the lost I, also undergoes a characteristic quantifying effect, because of the Symbol of the Origin: it is in this case the TRIPARTITION OF THE SPHERE OF LIGHT. Although the tetrarch represents the FOURFOLD form that the volitional act of the Self is capable of adopting, it is evident that in its passage through a tetrarch the real act of the Self is essentially TRIPLE: (**α**), (**β**) and ( ) or (**α**), (**β**) and (**δ**). In manifesting itself in the sphere of light, at each point of the LABRELIX path, the I performs a TRIFORM act that determines the ordinality of thought: everything that is supposed to be governed by a "middle term" has its origin here. For example, the "mediating" action of the number two in the series 1, 2, 3; morning, afternoon, and evening; above, middle, and below; past, present, and future, etc.

K - How the spiritual chaining causes the development of the self-scheme.

The analogical examination of figure 60 has allowed us to understand more precisely the spiritual enchainment, product of the resignation of the sacred symbol of the pasu with the Symbol of the Origin. It is now our turn to study the effect that such an operation has caused in the potential microcosm. More specifically, we propose to investigate how the spiritual enchainment has caused such an important evolutionary acceleration in the

This is a passu that justifies, even after millions of years, its permanent use by the Traitor Siddhas.

To begin with, let us recall the terms of the problem that the Traitor Siddhas had to solve. On Earth there existed a primitive hominid called pasu, which, notwithstanding its low degree of development, constituted a phase of the development of the Manu Archetype; but, in spite of its primitivism, this animal-man possessed something extremely valuable, according to the criterion of the Traitor Siddhas: the "pasu design". The pasu, in effect, was a potential microcosm, it possessed in its design the complete Plan of the microcosm; and this Plan consisted of nothing more nor less than the replica of the Plan of the macrocosm. The Traitor Siddhas then devoted themselves to the understanding of this Plan and to project a modification that would accelerate the evolution of the pasu; to this end they concluded an agreement with the Solar Demiurge and received, from the latter, the power over the devic hierarchies of the Earth; Sanat Kumara, the planetary Demiurge, Jehovah Satan, then yielded his place on the Throne of the World to Ridgen Gyepo, who, as King of the World, founded the White Hierarchy and began a reign that lasts to this day. The clauses of that infamous Pact with the Demiurge would no doubt be incomprehensible and mind-boggling to any lost virya, and therefore it is convenient to know only the two salient points of the whole argument: the Traitor Siddhas undertook to make the pasu fulfill the microcosmic and macrocosmic objectives of their purpose with a speed much greater than that developed until then by the evolutionary process of the Manu Archetype, thereby generating an unprecedented PAIN in the World; the Demiurge granted authorization, as a counterpart, for the Traitor Siddhas to remain in the Universe of The One until the Mahapralaya.

Now, at the time of the arrival of the Traitor Siddhas, the pasu had already developed the psychic structure: he had the affective sphere, the rational sphere, and "an incipient sphere of preconsciousness." But the microcosmic goal of finality demands that the pasu develop the sphere of consciousness to the extent that the entire microcosm is reflected in it, allowing the conscious subject to reflect in a thought to the fully rationalized microcosm, that is, to "think itself": at this stage of evolution, the pasu obtains ontic autonomy and fulfills the microcosmic goal. The "modification" that the Traitor Siddhas projected on the pasu design was obviously aimed at favoring the accelerated development of the sphere of consciousness. This was achieved, as already said, by resigning in the pasu design the sacred symbol of the pasu with the Symbol of Origin: the choice fell on such symbol because it constitutes the "center of reference" of itself, that is to say, the center around which the "scheme of itself" or sphere of consciousness is structured.

Thus a new species appears on Earth: the VIRYA or semi-divine man. In the blood of the virya, as genetic inheritance of the Traitor Siddhas, subsists the Symbol of Origin that resigns, with its sole presence, the sacred symbol of the pasu, present in the pasu design: the purer the hyperborean blood of the virya, the more powerful is the Symbol of Origin to resign the sacred symbol of the pasu and to overcome the animal tendencies of its own genetic inheritance. And it is this resigning presence of the Symbol of Origin that causes the extraordinary evolutionary acceleration of the virya's sphere of consciousness.

But how exactly does the Symbol of Origin cause the effect calculated by the Traitor Siddhas? Answer: because it introduces into the womb of the conscious subject a powerful force, which adds to the evolutionary impulse of the Manu Archetype and irresistibly drags the conscious subject towards entelechy; it is this force that causes the

unusual development of the scheme of self or sphere of consciousness; and this force is, naturally, the volitional essence of the lost self. Let us remember that the White Betrayal is a Greater Mystery which the Hyperborean Wisdom divides into two main acts: the first is the reversion of the Sphere Spirits, that is to say, the strategic confusion of the Hyperborean Spirits; and the second act is the plan that the Traitor Siddhas project to fulfill their Pact with the Demiurge.

Such a plan consisted of two phases, one of which consisted in the implantation of the Symbol of Origin in the blood of the virya by means of the genetic key, and the other in the spiritual enchainment, that is, in the introduction of "a powerful force" into the bosom of the conscious subject: the lost "I", his volitional essence.

The Symbol of Origin causes the spiritual enchainment and manifestation, in the sphere of consciousness, of the enchained Spirit in the form of the lost Self, a Self which is a reflection of the Infinite Self. But the lost Self, whose essence is will, is subsumed at the outset in the temporal nature of the conscious subject, compelled to act as the driving force of its evolutionary process. This is so because the Symbol of Origin not only causes the manifestation of the Ego within the conscious subject, but also causes its permanent OBJECTIVE EXTRAVIOUSNESS, determining that the Ego moves along a distomic path, parallel to the adistomic path followed by the conscious subject in its progressive evolution. The I, whose volitional essence has the form of the search for orientation, is forced by the LABRELIX path to remain always in OBJECTIVE EXTRAVIOUSNESS, whatever its movement may be; but all the movements of the I act as a powerful force that drags the conscious subject along its own ELIX path, toward the entelechy Manu, toward ontic autonomy. That is to say, the microcosmic objective of the purpose of the pasu is fulfilled and, also, the conditions of the Pact between the Traitor Siddhas and the Demiurge.

The Symbol of Origin causes, then, the presence of the Self on the path LABRELIX and the movement of the latter causes, at the same time, the accelerated displacement of the conscious subject on the path ELIX, thus fulfilling the microcosmic objective of the purpose of the pasu THAT DEMANDS THE DEVELOPMENT OF THE SPHERE OF CONSCIOUSNESS, THAT IS, THE DEVELOPMENT OF THE SPHERE OF CONSCIOUSNESS,
OF THE SCHEME OF THE SELF. It is therefore appropriate to rephrase and restate the previous question, and to seek now a more precise answer: how does the Symbol of Origin, with the lost Self in the conscious subject, cause exactly the effect calculated by the Traitor Siddhas, that is, THE DEVELOPMENT OF THE SELF-SCHEME OR SPHERE OF CONSCIOUSNESS? Answer: The Self keeps the conscious subject in constant motion, a reflection of its fruitless search for orientation along the LABRELIX path; but every movement of the conscious subject "IS INTERPRETED BY REASON AS INTERROGATION"; and in response to the flexings of the conscious subject reason, and the cultural subject, emit a permanent flow of self-referenced images THAT STRUCTURE INTO THE SPHERE OF CONSCIOUSNESS AND DEVELOP THE SELF-SCHEME OF THE SELF.
THE SCHEME OF THE SELF. The self-schema, in short, grows permanently as an effect of the force that the volitional essence of the lost self, in its search for orientation, applies on the conscious subject.

L - The LABRELIX path, inner labyrinth.

As a fundamental conclusion of this section, it is necessary to extract the concept defined lately on the OBJECTIVE EXTRAVIOUSNESS that the lost "I" experiences when moving along the LABRELIX path. This distomic path represents, for the Ego, a real inner labyrinth, along whose paths it wanders astray, constantly repeating the sequence of search (**α**), option (**β**) and choice ( ) or (**δ**). Faced with such a gloomy situation, it is worth asking: is it possible that the lost virya will ever obtain strategic orientation and manage to free himself from the spiritual enchainment? or, what, as we see now, is the same thing, is it possible that the lost Self will ever manage to orient himself in the labyrinth of the LABRELIX path and can leave it forever? Answer: As we have already advanced in Part One, this is possible by applying one of the seven ways of spiritual liberation plus one proposed by the Hyperborean Wisdom, in particular by applying the "way of strategic opposition" which is studied in this book. This way, whose secret technique has been entrusted by the Loyal Siddhas to the ORDER OF THYRODAL KNIGHTS of the Argentine Republic, allows ISOLATING THE LOST SELF FROM THE CONSCIOUS SUBJECT THROUGH AN INNER ARCHEMONA,
BY MEANS OF AN ENCIRCLEMENT AROUND THE "I". Such an inner archimony is, of course, a NOOLOGICAL RUNE; and the operation by means of which the lost self is resigned and oriented towards the selbst, is called the FIRST HYPERBOREA INITIATION. The isolation of the Self, in fact, can only be obtained as "Initiation" since from there on the Self will be immortal for the rest of the manvantara.

Apart from the First Hyperborean Initiation, the Order of Tyrodal Knights possesses the knowledge and means necessary to grant the following two initiations: the Second initiation which transforms the lost virya, whose Self has been runically isolated from the conscious subject, into an awakened virya; and the Third, and last, Initiation which transmutes the awakened virya into Siddhas Berserkr, definitively freeing the eternal Spirit from strategic confusion and spiritual enchainment. But all this will be explained in detail later, after we have penetrated into the Mystery of the Lagrgal and know something more about the origin of the runes.

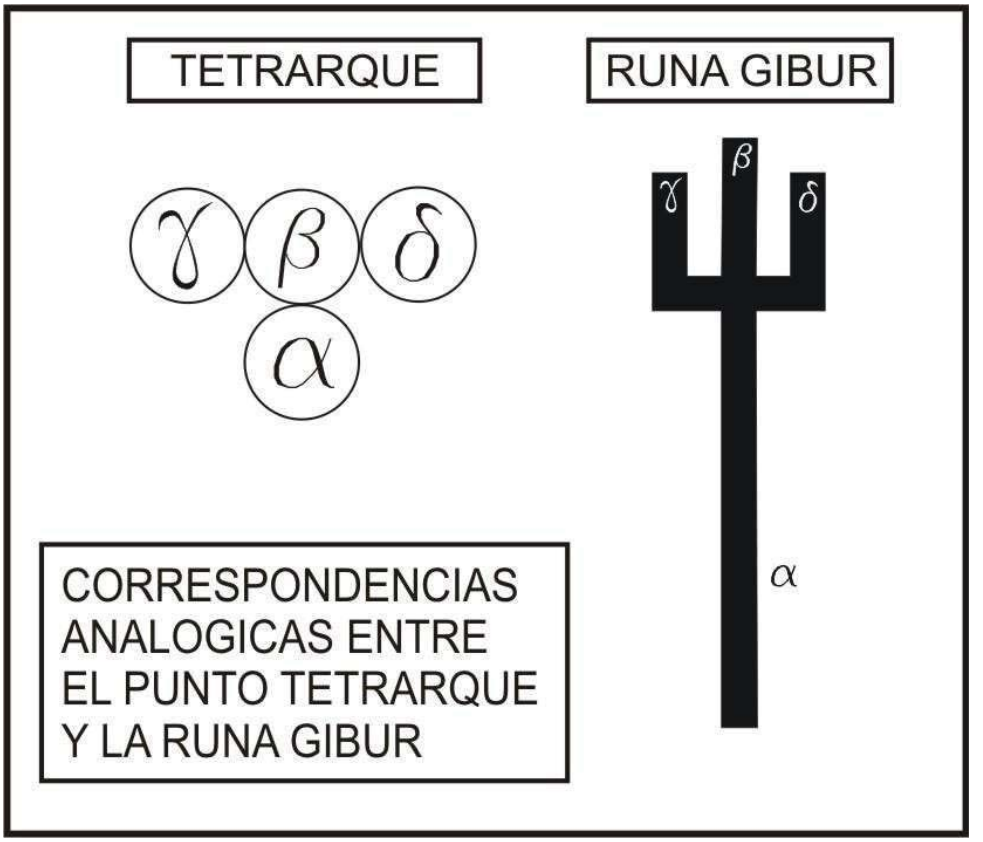

FIGURE 61

M - Analogical correspondences between the tetrarch point and the rune gibur.

Although the concept will be defined in another volume, it is convenient to point out now the analogical correspondences that exist between the tetrarch point and the rune GIBUR, the last of the thirteen plus three runes that comprise the Thyrodal "alphabet" of WOTAN. Such relations are synoptically shown in figure 61. We see there that the major arm of the rune gibur is analogous to the entrance enclosure (**α**) of the tetrarch; the three minor arms are analogous to the other three enclosures of the tetrarch: the central arm of the rune is analogous to the intimate enclosure (**β**) and the two remaining arms correspond respectively to the exit ( ) and (**δ**) enclosures of the tetrarch.

It should also be noted that, for reasons that will be explained later, the gibur rune receives certain characteristic names according to its disposition. As shown in figure 62, if the gibur rune is arranged with the three arms upward, it is called the TRIDENT OF POSEIDON or, not so properly, the TRISULA OF SHIVA, and represents the weapon of the Siddhas.

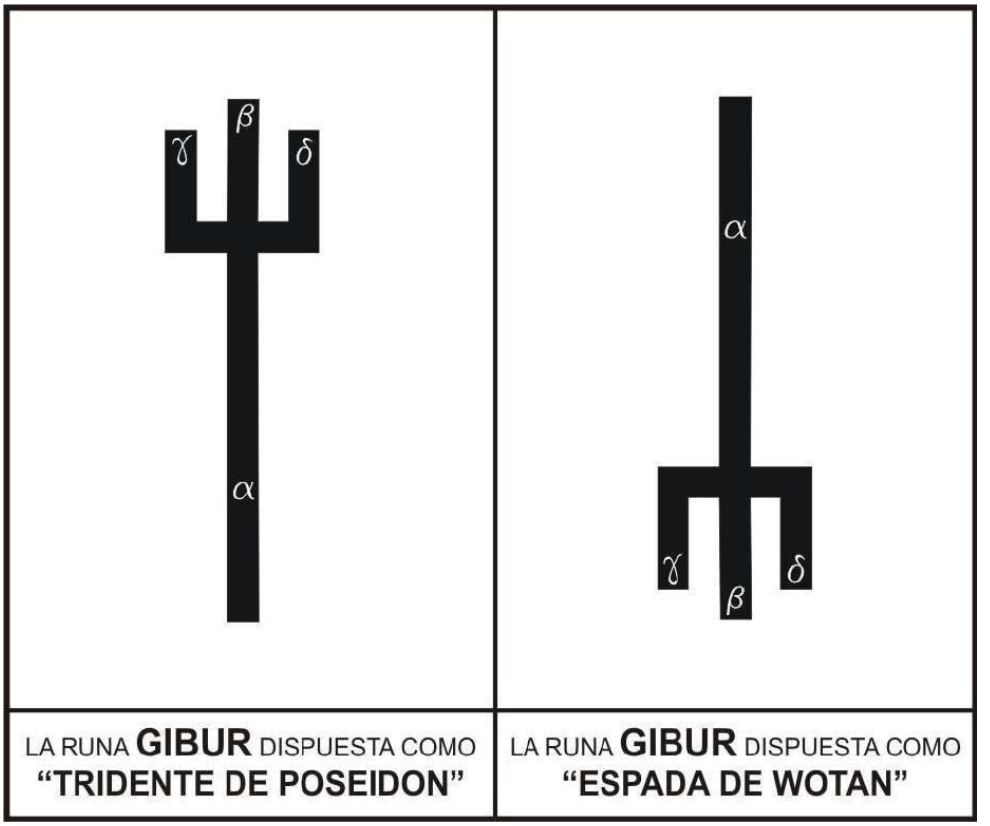

FIGURE 62

On the other hand, if the gibur rune is arranged with the three arms downward, it is called the SWORD OF WOTAN, and represents the weapon of the awakened viryas.

THIRD VOLUME: MICROCOSMIC MEMORIES AND MACROCOSMIC REGISTRY

The concept of "demiurgic design", defined in the previous beginning (second volume), will allow us here to systematize all that we have seen about the microcosmic memories and to expose the important concept of MACROCOSMIC REGISTRY. This concept of macrocosmic register is essential to complete the analogical explanation of the SUPERSTRUCTURES that sustain the form of external cultures or cultural facts. However, such an explanation can only be approached in the subsection "Superstructures and Cultural Registers" (fifth volume), based on all that has been seen in this and the following subsection. Here we are going to define a set of fundamental concepts of the Hyperborean Wisdom such as: MEMORY, FACULTY TO REMEMBER, REMEMBRANCE, RECORD, FACULTY TO RECORD, ONTICO RECORD, INNATE SECTOR OF THE ONTICO RECORD THE PASU, ETC. As introduction, it is useful to read the article 'C' .

In order to understand in depth the meaning that the concept of MEMORY has in the Hyperborean Wisdom, it is convenient to start from two definitions. One is the "ontological definition", that is, the answer to the question "what is memory"; the awakened virya is the one who strategically uses this definition. And the other is the "functional definition", i.e. the answer to the question "what is the function of memory", an answer which is a common concept for the pasu. Of course, these definitions refer to microcosmic memories, although later they will be extended to macrocosmic superstructures after establishing the corresponding analogical relationships that exist between the two.

A - Ontological definition of memory

LIVING STRUCTURES, such as those that make up the psychic structure of the pasu, have the property of being in constant GROWTH. This property of GROWING can be described by means of three characteristic notes: the SPEED of growth, that is, the answer to the question: how much does the structure grow; the MODE of growth, that is, the answer to: with what logical modality is the structure conformed; and the CAPACITY to grow, that is, the answer to the integral question: how far can a living structure grow, with such SPEED and such structural MODE? Of these three notes, CAPACITY is by far the most important, since it can be a determining factor of the other two, without them, on the contrary, affecting it at all: allegorically, CAPACITY could be qualified as an INDEPENDENT VARIABLE, while VELOCITY and MODE would be DEPENDENT VARIABLES, that is, magnitudes which, when varying, depend on their RELATIONSHIP with the independent variable.

It is evident that CAPACITY thus defined, as a global expression of structural growth, maintains a direct relationship with the concept of FORMATIVE POTENCY already exposed. If we admit that CAPACITY reveals the APTITUDE of a CONTAINMENT to receive a CONTENT, we can verify this relation by recalling what was said in D1 with respect to potency and act: "potency and act are complementary aspects of the same phenomenon, like "full" and "empty": by pouring the CONTENT of that container, it becomes LESS full and, therefore, MORE empty. As in the case of full and empty, the conclusion depends on the point of view. When manifesting in the entity (or in any structure) the Archetype LOSES potency as it is actualized, as it progresses towards entelechy, (as the structure GROWS); that is to say: THE MORE ACT, THE LESS FORMATIVE POWER". Potency and act are, therefore, analogous to the full and empty states of a container. Plus, full and empty, are the extreme limits adopted by every CONTINENT and determined by the CAPACITY of the CONTINENT: it is thus verified that CAPACITY is indeed related to potency. But it is also clear that CAPACITY is a determination of potency, an ultimate formal limit beyond which it cannot be actualized: the act caused by a potency depends on CAPACITY; potency is CAPABLE within the limits of CAPACITY, in its continent. However, by definition, potency cannot be ESSENTIALLY determined: CAPACITY can only be an accident, a limit added externally to potency; in the above example, if the potency lies in the content, it is evident that this has been externally limited by the CAPACITY of the container; but if, for instance, the potency comes from space, it is even more evident that the CAPACITY of the container establishes a particular limit to the universal extension, to the "spatial potency", allegorically speaking.

In the case of the living structure, the CAPACITY determines the FORMATIVE POWER of the universal Archetype, or psychoid, that sustains it. We shall understand this better by referring to the universal and particular terms of an individual entity, for example, the ontic horse of figure 48, which is a good example of a "living structure". The individual horse, in effect, is a constantly growing organism; growth that is driven by the formative potency of the horse Archetype, whose process grants "natural existence" to the equine entity. The formative power causes the growth of the equine structure according to a SPEED conditioned by external causes and to a MODE proper to the equine essence, but what determines the growth of the equine structure, what principle ontically limits the universal formative power? Answer: the ESSENTIAL MATRIX of the equine design, proposed in the equine structure, in the ontic horse, by the Vox of the Demiurge: the essential matrix is the "principle of individuation" that puts a particular, specific term to the universal equine nature and grants it individual existence. It is inferred, then, that the ESSENTIAL MATRIX IS THE "CAPACITY" THAT DETERMINATES THE FORMATIVE POWER: the
equine structure can "grow", but only up to the limits fixed by the CAPACITY of the essential matrix, only up to conforming to it. And it is also verified that the CAPACITY imposed to the formative power by the essential matrix is something added to it, a particular term, that is, a NON-ESSENTIAL limit. The question posed to the

defining CAPACITY as a characteristic note of the growth of the living structure can now be answered, in the light of the example synthesized in figure 48; its formulation was: how far can a living structure grow, with such a speed and in such a structural way? Answer: up to the CAPACITY of the essential matrix of its design.

Let us observe figure 56, where the act of the potential microcosm is represented. Analogous to what we have seen in figure 48, there is here a GLOBAL CAPACITY of the essential matrix of the pasu design that determines the formative potency of the Manu Archetype. But the pasu design is the most complex "design of design" that exists: its Plan consists of a structure of plans, each of which directs the formal growth of the multiple and different organs of the microcosm. How does one distinguish a plan within a great Plan written in the pasu design? Answer: "every structure determines a form": the proper limit of each plan is determined by its CAPACITY to conform the particular organic members that harmoniously integrate the microcosm. There is, then, a CAPACITY proper to each plan to determine the formative power of the Manu Archetype, which is integrated in the GLOBAL CAPACITY of the essential matrix, that is to say, in the CAPACITY of the complete Plan of the pasu design. This is evident and clear, since each organic member grows with its own SPEED and MODE, but harmoniously integrated into the structure of the microcosm in such a way that it grows in turn, with GLOBAL SPEED and GLOBAL MODE, to conform to the GLOBAL CAPACITY of the essential matrix.

With these clarifications in mind, let us refer to a particular organic member of the microcosm, that is, to the PSYCHIC STRUCTURE, whose analogical scheme is shown in figures 11 and 11b. According to what we have seen, in the pasu design there must be a Plan for the conformation of the psychic structure, composed of specific plans that direct the particular growth of the affective (4), rational (3) and conscious (2) spheres. We are especially interested in considering the plans on the basis of which the neurophysiological structure of the brain, the cultural structure and the structure of the schema of the self are formed: such structures are ALIVE and GROW permanently, with their own SPEEDS and MODES, thus fulfilling the characteristic requirements we have imposed for the analysis.

We must admit, therefore, that these structures HAVE A SPECIFIC "CAPACITY" OF THEIR OWN, WHICH RULES THEIR GROWTH AND TO WHICH THEY ARE
MOLDS ITS FORM. More clearly: the neurophysiological structure of the brain develops according to a particular plan contained in the pasu design; such a plan puts a specific term to the formative power of the Manu Archetype IN THAT REGION of the microcosmic organism: THAT SPECIFIC TERM, WHICH LIMITS THE FORMATIVE POWER AND DETERMINES THE GROWTH OF THE NEUROPHYSIOLOGICAL STRUCTURE, IS THE "CAPACITY" OF THE PARTICULAR PLAN. And the same
happens with the cultural structure, which grows determined by its own CAPACITY. Just as, also, the structure of the scheme of self grows according to the CAPACITY of a particular plan.

Now, these structures serve for the manifestation of the animic subject, which is called "rational subject" in the neurophysiological structure, "cultural subject" in the cultural structure, and "conscious subject" in the scheme of self or structure of the sphere of consciousness. Finally, here is the ontological definition of the Hyperborean Wisdom on MEMORY: THE PERCEPTION THAT THE ANIMAL SUBJECT EFFECTS ON THE "CAPACITY" OF THE PSYCHIC STRUCTURE IS NAMED "MEMORY".

More particularly: THE PERCEPTION THAT THE RATIONAL SUBJECT EFFECTS ON THE "CAPACITY" OF THE NEUROPHYSIOLOGICAL STRUCTURE OF THE BRAIN IS CALLED "ARCHETYPAL MEMORY"; THE PERCEPTION THAT THE CULTURAL SUBJECT EXPERIENCES ABOUT THE "CAPACITY" OF THE CULTURAL STRUCTURE IS CALLED "CULTURAL" OR "CONCEPTUAL MEMORY"; and THE PERCEPTION THAT THE CONSCIOUS SUBJECT PERFORMS ABOUT THE SCHEME OF ITSELF IS CALLED "MEMORY OF ITSELF".

At first sight, such an assimilation of the concept of memory to the capacity of a structure may be surprising, but, as soon as one meditates on it, one will understand that capacity is the true origin of memory, that "memory" is the subjective perception of capacity: memory, like capacity, is a CONTINENT, whose structural content grows and develops at the impulse of a power; "memory" and the "capacity" that determines the structural power, are the same thing. The difference, subjective, lies in the fact that the subject pays preferential attention to the growing structural CONTENTS, considering them as MENEMIC retentions: then the "memory", for him, is the "capacity" to retain and conserve data. Pasu clearly defines memory as "the capacity of a retentive power", which is a subjective way of naming "the capacity of a structuring power", that is, the capacity of the plan that limits the formative and structuring power of the Manu Archetype. But all this will be better understood after studying the "functional definition of memory" and the "faculty of remembering".

B - Functional definition of memory.

We already know what memory IS: THE SUBJECTIVE PERCEPTION OF THE "CAPACITY" OF A LIVING STRUCTURE, THAT IS, OF THE FORMAL LIMIT THAT DETERMINES THE STRUCTURING POWER.

THE GROWTH of a structure is a function of its CAPACITY, that is, of its MEMORY. But growth depends concretely on the ELEMENTS that are integrated as time goes by, that is to say, on the KNOTS and LINKS that integrate simple or complex SYSTEMS. The animic subject, WHOM THE "CAPACITY" IS CALLED "MEMORY", also perceives in a subjective way the CONTENT of a capacity, that is to say, the ELEMENTS of the structure: FOR THE ANIMIC SUBJECT

SYSTEMS" (FIGURE 13) ARE "MEMORIES" IF THEY ARE PERCEIVED WITHIN THE FRAMEWORK OF A "MEMORY".

In other words: IF A LIVING STRUCTURE IS ENCLOSED UNDER THE EXTENSION OF THE CONCEPT OF "MEMORY", THE SYSTEMS THAT INTEGRATE IT ARE PERCEIVED AS "MEMORIES". THE CONCEPT OF MEMORY IS THE NECESSARY AND SUFFICIENT CONTEXTUAL FRAMING FOR A SYSTEM TO BE ABLE TO
ACQUIRES THE MEANING OF "MEMORY". A system, for example, if it is experienced under the extension of the concept "memory", in its context, will be experienced by the soul subject as "memory".

Thus, "memory", which is nothing more than the capacity of a structure, is subjectively understood as a store of mnemic contents, as if "preserving memories" were its FUNCTION. Hence the obviously misleading "functional definition of memory": MEMORY IS ANY STRUCTURAL CONTAINMENT CAPABLE OF RECEIVING AND CONSERVING THE FORM OF A GIVEN EVENT AND OF ALLOWING ITS SUBSEQUENT REPRODUCTION.

For the pasu, the "function" of memory is "to preserve memories" and "to enable their recall"; for the awakened virya "memory" is only the subjective perception of the capacity of a living structure. That is, for the pasu, the truth of memory consists in its "functional" (and subjective) definition, whereas, for the awakened virya, the truth of memory is expressed in its "ontological" (and real) definition.

C - Faculty to remember.

Since in each living structure a "memory" can be defined on the basis of the subjective perception of its "capacity", it is evident that each local subject will have its own particular "faculty of remembering": that is why we say that "the faculty of remembering is proper to the whole animic subject, whatever the structure in which it acts". However, memories, the object of the act of remembering, are conscious reproductions, that is, images referred to the threshold of consciousness, to the center of reference of the self. Whether it has been located in the archetypal memory by the rational subject, in the cultural memory by the cultural subject, or in the memory of the self by the conscious subject, the semantic content of the memory emerges through the sphere of shadow and manifests itself in the sphere of light as conscious reproduction. Hence, in the following analyses, notwithstanding its origin from different memories, that is to say, from different structures, the memory is considered as referring exclusively to the conscious subject: the memory will be a conscious reproduction required by the conscious subject and the conscious subject will be the one who has the "faculty of remembering". This convention will greatly facilitate the explanation.

This being so, we can affirm that the FACULTY OF REMEMBERING is in every way similar to the "faculty of imagining" that we have described in Part One. A REMEMBRANCE, in fact, only differs from a FANTASY in that it is RECOGNIZED as such. Then the memory appears clearly referred to a real past, unlike any fantasy in which its unreal character is evident. And this possibility of immediate RECOGNITION is what subjectively characterizes the FACULTY OF REMEMBRANCE. The conscious subject, on the other hand, can clearly distinguish whether the content of his thought is something REMEMBERED or something IMAGINED. For the rest, as we shall soon see, the energetic properties of a memory and of a phantasy are completely equivalent.

In principle, let us note the following: both the memory and the fantasy are REPRODUCTIONS PERFORMED BY A VOLITIVE ACT OF THE SUBJECT. All another representation is always a PRODUCTION of the rational or cultural subjects; memory and fantasy, on the contrary, are REPRODUCTIONS caused by the requirement of the conscious subject. But the requirement of the subject is a VOLITIVE ACT, a fact that demands an energetic interpretation of the faculty of remembering analogous to that already exposed for the faculty of imagining. Let us reread, then, what was said in the:
...the "psychic energy" is the force that disposes the will to act. In the cultural structure, the cultural subject, when animating a system, is the one who VOLITIVELY PRODUCES the emergent representation. The "active power" of the Relationship is in reality the POTENTIAL WILLINGNESS to act possessed by the living system, animated by the soul; in other words: there is a volitional reserve of the soul ready to be used by the subject according to the potential disposition of this or that particular Relationship. Let us recall that we defined "faculties" as "dispositions" of the subject; we said, for example, "the cultural subject HAS the faculty of translation". Well then: THE FACULTIES ARE "ACTIVE DISPOSITIONS" DETERMINED BY THE POTENTIAL DISPOSITIONS OF THE LIVING STRUCTURES."

In this case, it is worth asking what will be the POTENTIAL DISPOSITION of the living structure that determines the ACTIVE DISPOSITION of the FACULTY TO REMEMBER? Answer: the MEMORY, that is, the CAPACITY of the living structure. The capacity of the memory, as MNEMIC CONTENT, is the formal limit that determines the active disposition of the faculty of remembering, whether to receive, conserve or reproduce MNEMIC CONTENTS. We have seen that CAPACITY is a determination of the FORMATIVE POWER acting in every structure; now we prove that capacity, as "memory", is a determination of the ACTIVE POWER of the living structure, which, in turn, conditions the active disposition of the translating faculty.

We know, from the functional definition of memory, that the soul subject of the pasu RECOGNIZES a system as a REMEMBRANCE if it has been noted within the framework of the concept "memory": it is not necessary to clarify that this happens automatically, that ONLY

THE REQUEST OF THE SUBJECT IS SUFFICIENT FOR THE ACTIVE DISPOSITION OF THE FACULTY OF REMEMBERING TO NOTICE THE SYSTEM IN QUESTION UNDER THE EXTENSION OF THE CONCEPT "MEMORY".

Every system possesses the quality of SUSTAINING in the living structure because of the active power of the Relations, which sustains the link with the Principles or knots of passive power. But as the system is subjectively experienced as REMEMBRANCE, by the disposition of the faculty of remembering, this quality of SUBSISTING is likewise understood as the principal note of the memory: thus, subjectively, REMEMBRANCE IS CHARACTERIZED BY SUBSISTING IN MEMORY.

At the request of the conscious subject, the faculty of remembering REPEATS the remembered system causing an emergent symbol, analogous to the "**I**" in Figure 21. However, this emergent symbol of the memory IS NOT A CONSCIOUS REPRESENTATION; the reasons are analogous to the arguments when the emergent symbol was a phantasy: "... phantasies (and memories) are images essentially held by the conscious subject, reproduced volitionally by itself and for itself."

"Two images, a conscious representation and a fantasy (or memory), may be semetically homologous and both possess maximum energy. However, they will differ ESSENTIALLY IN ONE NOTE OF ENERGY. And this must be so
because otherwise the conscious subject would not know how to distinguish the image of a real entity from an ideal fantasy (OR FROM THE REMEMBRANCE OF A PAST EVENT, CURRENTLY
non-existent); he would not know how to differentiate the plane of real entities from the plane of imaginary objects. The difference lies, as it was said, in a note of energy: in the "first intention" or direction towards itself that the energy of all conscious representation possesses. The phantasies (AND THE REMEMBRANCES), in fact, DO NOT POSSESS THE FIRST INTENTION since they have not been referred towards oneself, but, on the contrary, were integrated in the living structures and from there emerged in the sphere of light, by requirement of the conscious subject."

"The subject has placed the fantasy (or the memory) in the sphere of light and has referred it to an ideal object, to an idea. Because it is energetic, the phantasy (or the memory) must have an intentionality, but it points not to itself but to an idea of the subject: the phantasy (or the memory) REVISES such a basic idea, conforms it imaginatively and sustains itself in it. The conscious subject becomes, thus, the essential support of the phantasies (and memories) because he voluntarily unfolds himself in order to reproduce them. This voluntary unfolding of the subject IN the fantasy (or the memory), this intimate presence of the subject in the imaginary object, means that at all times there is consciousness of the purely ideal character of the perceived image".

The memory or fantasy appears referred to the conscious subject and sustained by the latter who is the one who reproduced it volitionally. But the subject can distinguish between a memory and a fantasy, he can RECOGNIZE the first as the reproduction of a

What is it, then, that allows the conscious subject to RECOGNIZE a memory and distinguish it from a fantasy? Answer: the fundamental meaning proposed in the memory, corresponding to the concept "memory". THE MEMORY, UNLIKE THE FANTASY, HAS BEEN REPRODUCED UNDER THE EXTENSION OF A CONCEPT "MEMORY"; THE ORIGINAL MEANING OF THE MEMORY IS THUS RECAST ON THE MEANING OF THE CONCEPT MEMORY BY THE DISPOSITION OF THE FACULTY OF REMEMBERING: THE MEMORY NOW, NOT ONLY SAYS THAT IT IS WHAT IS REMEMBERED, BUT, ABOVE ALL, IT SAYS THAT IT IS WHAT IS REMEMBERED.
THAT IT IS A "MEMORY". In synthesis, the memory reveals itself to the conscious subject as such by disposition of the faculty of remembering.

D - Analysis of the memory.

The memory, like the phantasy, possesses a second intention directed towards the conscious subject. This second intention is the effect of the volitional act of the subject who, by requesting and reproducing the memory, DIRECTS it towards himself; that is to say, it is the subject himself, in the form of a "second intention", who sustains the memory for its APERCEPTION. Remembering is, therefore, a REFLEXIVE act of the subject, an unfolding: with the second intention in the memory, it points towards itself; and from itself, it perceives the memory. Thus, "REMEMBRANCE" IS THE REPRODUCTION OF A SUBSISTENT SYSTEM, UNDER THE EXTENSION OF THE CONCEPT OF MEMORY, AND ITS SUBJECTIVE APERCEPTION.

This definition, which, of course, refers to the psychological memory of the pasu, should be complemented by emphasizing an essential aspect: the RATIONALITY of any memory. It should be noted, in fact, that the "content" of a "memory" is in reality a system integrated in a living structure and, therefore, its apperception can only consist of an a priori meaning; that is to say, the memory CAN ONLY BE INTELIGIBLE A PRIORI: even those facts that originally have been absolutely irrational, of course every past rational fact, when remembered will be immediately intelligible because they are rational a priori. Memories do not need to be previously rationalized to be understood by the subject, as happens with fantasies, because they are rational a priori, even memories of originally irrational facts. Logically, these assertions need to be demonstrated, and we will do so by taking as an example the memory of an irrational fact, such as SUICIDE COMPULSION.

First of all, let us note that the Hyperborean Wisdom denies the existence of IRRATIONAL CONTENTS in the microcosmic memories: for the Hyperborean Wisdom the IRRATIONAL can only be ACTUAL. At a given moment, for example, we experience the IRRATIONAL DESIRE to put an end to our life by severing the veins in our arm with a razor; such a desire is, at that moment, a compulsion.

irresistible that constitutes a REAL ACT, but IRRATIONAL, of the vital experience: there was nothing RATIONAL in that suicidal compulsion that we really experienced at that moment. But if that act was IRRATIONAL, the same does not happen with its REMEMBRANCE: the remembrance of what happened (assuming that we have not yielded to the suicidal compulsion) is always intelligible and, therefore, RATIONAL. Before we investigate why, let us specify in greater depth the terms of the problem.

At the moment of the suicidal compulsion, the experience of the act is IRRATIONAL: there is no REASON whatsoever to enable such an act; the compulsion is not intelligible: only the urgency of the desire is experienced, without any cause appearing in sight: every cause put forward as JUSTIFICATION of the compulsion has in reality been proposed a posteriori as a rational reaction of a subject who tries to prove to himself his sanity, but the fact is iron; whoever experiences the suicidal compulsion, or any other similar desire, experiences at that moment a PURE IRRATIONAL ACT. Now, time passes, the suicidal experience is overcome, and one fine day we REMEMBER that moment, when we felt the desire to kill ourselves. We remember, and then we see ourselves again AT THAT MOMENT, experiencing that irrational act; however, however vivid the memory may be, we must admit that it can never be equated, much less confused, with the original act; and this for three main reasons:

First: because the memory of the subject is an object for the subject: because the memory is perceived with a second intention.

Second: because he who remembers knows that he remembers: because of the mnemic meaning that the disposition of the faculty of remembering adds to it by noting it under the extension of the concept of memory.

Third: because the memory, even one whose content refers to an originally irrational act such as the suicidal compulsion of the example, is always intelligible to the evoking subject.

That is to say, EVERY REMEMBRANCE IS RATIONAL A PRIORI. Thus we arrive at the point we are looking for, when we must ask why? why is every memory rational a priori? Answer: BECAUSE EVERY PSYCHOLOGICAL REMEMBRANCE IS ONLY THE APERCEPTION OF A REPRODUCED SYSTEM AND EVERY SYSTEM, BY THE ESSENTIAL FACT OF BEING INTEGRATED TO A STRUCTURE, HAS ITS SEMIC CONTENT NECESSARILY CODIFIED IN A CONTEXTUAL LANGUAGE.

A fact may HAVE BEEN originally irrational, but as soon as its schema constitutes a system in a structure, i.e. a "mnemic content" in a "memory", it is logically encoded according to the modalities of contextual languages: when such a system is "remembered", i.e. when it is

noted under the extension of the concept of memory, the memory IS ALREADY RATIONAL FOR BEING STRUCTURAL and its immediate replica can only consist of a meaningful relief.

All memory is therefore a priori rational BECAUSE IT IS STRUCTURAL.

With respect to the example, when remembering that moment of the suicidal compulsion, it will be possible to relive the totality of the fact MINUS THE ORIGINAL IRRATIONALITY OF THE COMPULSION. When the memory emerges, it will immediately be RECOGNIZED by the subject as a reminiscence. The past moment, with all the drama of its meaning, becomes present FOR the subject and the fact seems to repeat itself before the subjective gaze: we see the room; the bed where we were lying; on it, the letter with the definitive goodbye of the beloved woman, which motivated that desire to die "rather than live without her"; the razor, ominously perched on the bedside table: AND WE REMEMBER OURSELVES IN THAT TRANSITION. That is to say, that fact is made clear to us now, with a context full of significance in whose environment we become OBJECTIVELY aware of it: but this objectivity, which illuminates the very clarity of the memory, irremediably prevents us from experiencing again the original compulsion, the experience of wanting to die without reason. We experience that irrational experience as a dramatic SUBJECT: on the other hand, the memory gives us back a dramatic OBJECT that represents us and that we cannot replace.

We remember what happened and we identify ourselves with the fact; we know with certainty that we were about to kill ourselves and we recognize it in the memory, but that is all: the second reflective intention that points towards us is telling us at every moment that it is a memory, a non-existent fact, that the dramatic tension is not true; a part of us, at last, is denying us the experience, preventing the confusion with that objective reflection of our person that shows, in the memory, to possess a suicidal intention. And so it happens because, apart from the fact that the memory is essentially objective, it has been emptied of all irrational content during its memorization, when it was structured: ALL REMEMBRANCE IS, therefore, RATIONAL A PRIORI.

Finally, it is necessary to establish clearly the scope of the definition of "memory" that we have developed here and its quality of being rational a priori because it is structural. These "memories", as agreed at the outset, are the object of apperception of the conscious subject, that is, of the highest psychic manifestation of the psychic subject. But the psychic subject fulfills a strict hierarchical sequence: "irreversible, which forces the soul to manifest itself initially as a rational subject of the brain or reason", then as a cultural subject in the cultural structure and, finally, as a conscious subject in the scheme of itself, as explained in article "E". The a priori "rationality" of memory, to which we refer, is proper to the mnemic contents of the microcosmic memories functionally operated by the hierarchical sequence of the animic subject. Outside the structures in which the hierarchical sequence of the psychic subject operates, i.e., in the archetypal memory, in the

In the cultural structure, and in the schema of the self, THERE ARE MEMORIES OF IRRATIONAL CONTENT, but they usually remain invisible to the animic subject during the whole life of the pasu: the content of such irrational memories, as we saw in the cited article, consists in the memory of the "previous schemas of the self", that is, in the memory of past lives. These contents are to be considered "irrational" only in the sense that they are "prior to the rational subject", i.e. NOT RATIONALIZABLE by the latter.

E - Functional definition of "Register".

The living microcosmic structures serve as vehicles for the various manifestations of the soul subject; the "memories" defined by the capacity of such structures are, properly speaking, MICROCOSMIC MEMORIES. The three memories already mentioned, for example, are "microcosmic memories": the archetypal memory, the cultural memory and the memory of the self. With this criterion, we can expand the "functional definition of memory" to point out its microcosmic condition: "MICROCOSMIC memory is any structural continent capable of receiving and conserving the form of a given event and of allowing THE ANIMAL SUBJECT its subsequent reproduction".

It is clear, then, that only those memories are "microcosmic memories" which have a FUNCTIONAL relationship with the soul subject, that is, those which are destined by the capacity of the plan to be used by the soul subject, to record and reproduce for it its own memories. It follows that, in order to draw a parallel between microcosmic memories and their macrocosmic equivalents, it would be extremely misleading to use the denomination "MACROCOSMIC MEMORY", and that is why the Hyperborean Wisdom uses the word "RECORD" to denominate the macrocosmic equivalent of some microcosmic memory: "REGISTERS" ARE CAPACITIES OF MACROCOSMIC STRUCTURES NOTED AND USED BY THE "ASPECTS" OF THE DEMIURGE. Consequently: THE MNEMIC CONTENT OF A REGISTER INTENTIONALLY REFERS TO THE ASPECT OF THE DEMIURGE THAT IS CAPABLE OF OPERATING SUBJECTIVELY IN IT, I.E., THE REGISTER IS INTENDED FOR THE USE OF THE DEMIURGE, TO RECORD AND REPRODUCE "HIS MEMORIES".

With this, the following "functional definition of Registry" will be understood: MACROCOSMIC REGISTRY IS ANY STRUCTURAL CONTINENT CAPABLE OF RECEIVING AND CONSERVING THE FORM OF A GIVEN EVENT AND OF ALLOWING THE DEMIURGO ITS SUBSEQUENT REPRODUCTION.

All that can be said here about the Registries, and all that is suggested by this exposition, will undoubtedly be insufficient to give even an approximate idea of the enormous complexity of this concept. Perhaps we will come a little closer if we clarify

that the pasu is only given to know and consult the Registers ON THE CONCRETION OF HIS ONTIC AUTONOMY: before that evolutionary perfection the pasu MUST NOT know the existence of the registers, and much less consult them, BECAUSE HIS DESTINY WOULD BE ALTERED, that is to say, BECAUSE THE PLAN OF HIS DESIGN WOULD BE SEEN
IRREMEDIABLY REVEALED. The awakened virya, on the contrary, MUST attain a high mastery over the Records because he needs to avail himself of their contents to avoid succumbing to the Terrible secret of Maya and to execute his own Strategy of spiritual liberation; but of this power of the awakened virya we will speak later. For now let us continue to highlight the complexity of the concept of the Record.

We will not tire of affirming that only an exact and profound understanding of the analogies between microcosm and macrocosm, much more detailed than the one exposed in article D, will reveal in some degree the meaning of this concept to the lost virya. Hence it is almost impossible, with the elements gathered in this book, to provide an ONTOLOGICAL DEFINITION of the Record, which should be, of course, ABSOLUTELY METAPHYSICAL; and we will not attempt to do so. What we will do, instead, will be to explain analogically only TWO TYPES OF REGISTRY: the ONTICAL REGISTRY and the CULTURAL REGISTRY, whose meanings will be easily understandable in the context of the microcosmic and macrocosmic structural model developed so far; and we will pass over the problem of studying in extension the concept of Registration.

The Ontic Records, as their name indicates, are mnemic contents proper of the EXTERNAL ENTES that only have value for the Demiurge. The Cultural Records are mnemic contents proper to the EXTERNAL CULTURAL OBJECTS and their knowledge is of inestimable value for the awakened virya. However, as every cultural object is, above all, an entity to which a cultural sense has been given, it happens that in a cultural object both Registers are present: hence the convenience of knowing what each one of them consists of AND THE NECESSITY OF DISTINGUISHING THEM CLEARLY because, it must be warned from now on, the awakened virya MUST CAREFULLY AVOID THE PERCEPTION OF THE ONTIQUE RECORD; ONLY THE CULTURAL RECORD IS USEFUL FOR HIS STRATEGY OF
SPIRITUAL LIBERATION. The reason why the Ontic Record should be avoided will be understood after studying the following article.

F - Ontic register.

The ontic register is the EXCLUSIVE PROPERTY OF INDIVIDUAL ENTITIES.

To exemplify their characteristics we will refer, in principle, to the individual entities symbolized in figure 45. We observe there that each of the five entities of the species horse, the five entities of the species dog, and the three entities of the species fish, are connected to the universal Archetype by a spiral arch that

represents the INDIVIDUAL EVOLUTIVE PROCESS on the material plane. The process is a continuous movement from the universal Archetype to the individual entity, and therefore can never be interrupted; at all times the universal Archetype maintains a link with the individual entity through the continuous process of its evolutionary impulse: and such a link lies, as explained, in the indiscernible nucleus of the entity, in the deepest intimacy of its being in itself. But the macrocosmic entities are objects proper to the material plane FOR THE DEMIURG, the sphere where they concretize their progressive evolution. If it is true that the Demiurge can perceive the individual entity FROM THE ARCHETYPICAL PLANE, THROUGH THE UNIVERSAL ARCHETYPE, it is no less true that the Demiurge can perceive the individual entity FROM THE ARCHETYPICAL PLANE, THROUGH THE UNIVERSAL ARCHETYPE.
that such perception will be effected with the Beauty Aspect (arrow 14, figure 38) and that, because it is realized FROM THE UNIVERSAL TO THE INDIVIDUAL, IT WILL ONLY BE ACHIEVED TO APPRECIATE THE ONE IN PLURALITY.

In other words, with the Aspect Beauty, it is impossible for the Demiurge to perceive the individuality of entities because his gaze is enclosed in the being-in-itself of the indiscernible nucleus, powerless to ACT: "He does not act through the gravis. He only sustains them. It is not the Logos Aspect that manifests itself in the indiscernible points but the Consciousness-Time Aspect. It is not the Word but the Eye of the Demiurge. An Eye tirelessly multiplied in all creation but which is always the same Eye"; thus, this Eye of Abraxas, this "terrible and senseless Eye", SEES WITHOUT SEEING: ITS LOOKING IS PRESENT IN THE PLURALITY OF THE ENTITIES BUT ITS LOOKING IS IN THE PLURALITY OF THE ENTITIES BUT ITS LOOKING IS IN THE PLURALITY OF THE ENTITIES BUT ITS LOOKING IS IN THE PLURALITY OF THE ENTITIES.
It ONLY COLLECTS THE ONE INDIVISIBLE; and the explanation of this is to be sought in the sense of looking: a sense that is that of transcendent time, whose isotropy is produced, precisely, by this very looking of the Eye of Abrazas from the indiscernible points of all the gravis that integrate space; but transcendent time is nothing other than the Consciousness-Time of the Demiurge: an Eye that observes in the sense of the stream of Consciousness is an Eye incapable of perceiving what this Consciousness drags behind it; we have already explained this for the microcosmic case with the optical analogy of figure 26: the conscious subject can only apprehend emergent symbols, conscious representations, fantasies, memories, etc., if it reflects and places itself FACING THE IMMANENT TIME CURRENT: "the conscious subject has to oppose its own flow in order to "look back" and pick up the emergent symbols", "...when the emergent symbol exists The subject places itself "with its back turned" to the sense of its temporal flow in order to "become aware" of it: and only then is there true "consciousness" ; analogously, the Eye of Abraxas should oppose the flow of His Time Consciousness in order to apprehend the entities in their individuality, to observe them OBJECTIVELY; but that is impossible because the Eye is the One Subject in all entities: THE EYE OF ABRAXAS "IS" THE FLOW OF TIME-CONSCIOUSNESS AND ITS LOOKING "HAS" THE SENSE OF TRASCENDENT TIME; it is understood, then,
why the Eye "sees without seeing", unconscious, "as in a dream"... The Eye of Abraxas underlies the being-in-itself of the entity, in the indiscernible nucleus, while the individuality of the entity is brought, EXTERNALLY to the being-in-itself, by the design, by the being-

for-man. Another "Aspect" of the Demiurge intervenes here: the demiurgic Logos or

Verb. But the Logos, in order to designate the entities, must act FROM the material plane: the principle of individuation acts, as we see in figure 45, from the origin of the material plane, when the unity of the Archetype multiplies in the plurality of the entities. AND IF THE LOGOS ASPECT ACTS "FROM" THE MATERIAL PLANE, THEN ITS ACTIVITY HAS THE OPPOSITE SENSE TO THAT OF THE BEAUTY ASPECT, I.E., IF IT ACTS "FROM" THE MATERIAL PLANE, THEN ITS ACTIVITY HAS THE OPPOSITE SENSE TO THAT OF THE BEAUTY ASPECT,
IS OPPOSED TO THE FLOW OF TIME-CONSCIOUSNESS. It is evident that the Logos Aspect, which is the one that grants individuality to entities, is in a position to dialectically apprehend individual entities by effect of its opposition to the stream of Consciousness-Time, analogously to the microcosmic conscious subject. In synthesis, the Logos Aspect is capable of reflecting on the entities and of apprehending them in their individuality, behaving as a Subject IN FRONT OF THE ONTIC OBJECTS.

As soon as it has been established that the Logos Aspect behaves as a subject before ontic objects, it is possible to define for such a Subject the Faculties that link it analogically with the conscious subject of the microcosm: to the faculty of imagining of the conscious subject corresponds a "Faculty of designating" of the Logos Aspect; and to the faculty of remembering of the conscious subject corresponds a "Faculty of registering" of the Logos Aspect. Of course, what we are interested in knowing now is the faculty of registering, since the faculty of designating has already been amply studied, under the name of "Vox" or "demiurgic Logos", in the previous paragraph.

Of course, if the object of examination of the logos Aspect is the individual entities, its faculty of recording has to "record" directly on such entities; however, if it is not the object of examination of the logos Aspect, its faculty of recording has to "record" directly on such entities.
what registers in the entities the power to register? Answer: the ontic register. To understand the answer let us observe that the faculty of registering is analogous to the faculty of remembering, so that its act must be equivalent to that of the latter, that is, THE REPRODUCTION OF A MNEMIC CONTENT: the faculty of registering registers the ontic Register in order to reproduce its mnemic content. In synthesis, and by analogy: THE PROVISION OF THE POWER TO REGISTER, WHEN INSPECTING THE INDIVIDUAL ENTITY, REGISTERS THE CONTENT OF THE ONTIC REGISTER AND REPRODUCES IT FOR THE APERCEPTION OF THE LOGOS ASPECT.

This being so, we only need to inquire in what does the content of the Ontic Register consist? Answer: in an ONTICOTEMPORAL SERIES parallel and correlative to the CONTINUOUS FUNCTION OF THE EVOLUTIONARY PROCESS that unites the individual entity with the universal Archetype; in figure 45, for example, the "continuous function" is represented analogically as "spiral arcs" that go from the Archetypes "fish", "dog" and "horse" to the respective individual entities: well, the ontic Record of each such entity consists of an ONTICOTEMPORAL SERIES of forms of "fish", "dog" or "horse", the product of its NATURAL HISTORY, parallel and correlative with the continuous function or "spiral arc". This onticotemporal series is the mnemic content of the Ontic Register: it represents, for the Demiurge, THE NATURAL HISTORY OF THE EVOLUTION OF THE

INDIVIDUAL ENTITY AND, BASED ON IT, ESTABLISHES THE "VALUE" OF ITS PROGRESS, MEASURED ON THE GRADUAL SCALE OF MOMENTS.

In all propriety, therefore, we should qualify this series as PROGRESSIVE and call the content of the ontic register ONTICOTEMPORAL PROGRESSIVE SERIES or, simply, ONTICOTEMPORAL PROGRESSION: this would be justified, naturally, by the fact that each term of the series, considered "progressive" in the sense of transcendent time, exhibits an evolutionary PROGRESS with respect to the preceding term. However, for the sake of expository clarity, we will refer from here on to the "onticotemporal series", although without forgetting at any moment its implicit PROGRESSION.

The continuous function of the evolutionary process, for example, the spiral curve of figure 48, originates in the universal Archetype and ENDS in the being-in-itself of the entity which is inaccessible, closed in itself and for itself. It is evident that an EXTERIOR inspection of the entity, such as that carried out by the Logos Aspect, will only succeed in apprehending its individual form, determined PHYSICALLY by the essential matrix of the design: such "individual forms", which the entity adopts at each instant of transcendent time, constitute an onticotemporal series parallel and correlative to the continuous function of the evolutionary process; and this onticotemporal series, apt for the apprehension of the Logos Aspect, is the mnemic content of the ontic Register that the Faculty of registering can totally or partially REPRODUCE.

In the ontic Register is thus contained the NATURAL HISTORY of the entity, a history that can be reproduced by the faculty of registering for the apperception of the Logos Aspect. However, although this "natural history" only narrates the external becoming of the ontic form, UNDER IT, as its fundamental thread, is the continuous function of the evolutionary process: under the onticotemporal series the continuous function is IMPLICIT and the same can be INFERRED, as well as effectively LIVEN, which supposes ENTERING IN DIRECT CONTACT WITH THE UNIVERSAL ARCHETYPE. TO AVOID THIS LAST POSSIBILITY IS THAT THE AWAKENED VIRYA NEVER EXPLORES THE ONTIC REGISTERS.

In a future article we will deal with the harmful consequences that the experience of the continuous function can cause to the awakened virya. For now, we will study in more detail the essence of the onticotemporal series and show how the continuous function of the evolutionary process, IMPLICIT behind it, can be INFERRED.

G - Analogical study of the ontic register.

Let us observe, first of all, that the individual entity EVOLVES IN THE SENSE OF TRASCENDENT TIME and that, from the temporal point of view, IT CONSISTS IN A REAL SUCCESSION OF INSTANTANEOUS AND CHARACTERISTIC PHYSICAL STATES: TO EACH ONE OF THESE PHYSICAL STATES PUTS INDIVIDUAL TERM THE ESSENTIAL MATRIX OF DESIGN, INDIVIDUAL TERM THAT IS REALIZED

"EXTERNALLY" TO THE BEING-IN-ITSELF OF THE BEING-IN-ITSELF OF THE ENTITY. Therefore, from the perspective of the Faculty of Registration, which operates externally to the being-in-itself, THE PROCESS OF THE ENTITY CONSISTS IN A SERIES OF FORMAL, INSTANTANEOUS AND SUCCESSIVE PHASES, IS THE "ONTICOTEMPORAL SERIES"; EACH ONE OF SUCH INDIVIDUAL PHASES, IN ITS INSTANT, IS AN INDIVIDUAL ENTITY WITH AN EVOLUTIVE VALUE.
CHARACTERISTIC. It is thus understood that the content of the ontic register, the onticotemporal series, IS NOT MORE THAN A PHYSICAL STRIP PLASMED BY THE ENTITY DURING ITS EXISTENTIAL PASSING THROUGH THE MATERIAL PLANE. But when speaking of
"footprint", and of "passage", we are employing concepts of the road analogy, an analogy that here can render us unstable services to explain the problem of the INFERENCE of the continuous function from the onticotemporal series.

As usual, before drawing a conclusion, we must establish the necessary analogical correspondences. In this case, also, we are going to reflect on the relationship of "essential complement" that links the "road" with the "traveler". A road exists because of the steps of the traveler who walks it; BUT, ALTHOUGH THE ROAD EXISTS BECAUSE OF THE WALKING OF THE TRAVELER, IT IS NOT LESS CERTAIN THAT THE ROAD IS THE SUBPOST OF THE WALKER, THE FOUNDATION OF HIS WALKING. THE "WAY" IS THE FOUNDATION ON WHICH THE BEING OF THE "WAYFARER" IS BASED: THE "WAY", ON AN ULTIMATE BASIS, IS THE REAL SUPPORT OF THE "WAYFARER"; THAT EXTERNAL THING THAT COMES CLOSEST TO ITS BEING IN ITSELF AND TO ITS BEING AS A WHOLE.
WHICH, FOR THIS REASON, FOUNDS AND SUSTAINS IT. In the walk of the wayfarer is implicit the way he walks, NOT AS SOMETHING THAT, FOR BEING EXTERNAL, CAN BE SUPPRESSED WITHOUT CONSEQUENCE, BUT AS A "COMPLEMENT" (as a "COMPLEMENT").
ESSENTIAL" OF THE ACT OF WALKING: although the "walker" has its own being and manifests its characteristic essence, to which the "way" is external, the being of the way cannot be suppressed without the disappearance of the being of the walker. And, this "essential complement" of the wayfarer, which is the way, must be INFERRED from the steps of the traveler, since it is IMPLICIT behind those steps which it founds and sustains. Analogously, we will consider the individual entity as a "traveler" that moves on the "path" of the continuous function of the evolutionary process.

In the allegorical framework of the "continuous function as a path" we can suppose that the individual being is a kind of "traveler" who travels along the "path" of a continuous function, for example, along the spiral curve of figure 48. With these conditions it happens that each point of the "road", that is, of the curve, is proper to the being itself, only appreciable by the Beauty Aspect; but, OVER each of those points, there is always an "instantaneous formal phase", an individual formal term that the essential matrix causes in the universal equine nature: these ontic horses, instantaneous and successive, are at all times appreciated by the Logos Aspect of the Demiurge and, of course, ALSO BY MAN, IN SO FAR AS THEY CONSTITUTE THE ACT OF THE BEING-FOR-THE-MAN OR "HORSE-DESIGN." Thus, the CONTENT of the

The ontic register consists of the real series of instantaneous and successive formal phases of the individual entity as it moves evolutionarily along the "path" of the continuous function, i.e.

that is, it consists of the onticotemporal series of "travelers" that have traveled the "road" of the continuous process from its archetypal origin to the last ontic actuality; the Ontic Record, for example, consists of a series of ontic horses, instantaneous and successive, distributed one after the other along the spiral curve of figure 48. However, what the Ontic Register registers IS NOT THE CONTINUOUS FUNCTION ITSELF but its instantaneous physical term: the continuous process, analogous to a "path", is IMPLIED in the path of the "walker"; even if we only observe the series of onticotemporal horses, as perceived by the Logos Aspect, behind this exteriority the continuous process, the "path" actually traveled, is INFERRED.

In article 'C' we defined History as the continuous projection of external culture on transcendent time; in an analogous way we can define the NATURAL HISTORY of the individual entity: "NATURAL HISTORY" IS THE PROJECTION OF THE ONTICOTEMPORAL SERIES ON THE CONTINUOUS FUNCTION
OF THE EVOLUTIONARY PROCESS. This definition implies that the onticotemporal series works as a PHYSICAL COATING of the continuous function, which reveals its parallelism and correlativity: the continuous function is the TEMPORAL THREAD that underlies the onticotemporal series and on which the latter subsists. And each point of the temporal thread, each instant of the archetypal process, is situated in the being-in-itself of the entity: that is why the temporal thread, the continuous function, can only be INFERRED from the onticotemporal series that physically covers it. The possibility available to the Logos Aspect of INFERRING the historical thread, the temporal substratum of natural history, is called: PRINCIPLE OF CARDINAL INFERENCE OF THE LOGOS ASPECT OF THE DEMIURGO.

In truth, the "principle of cardinal inference" only allows us to infer the ACTUAL EXTREME of the historical thread, that is, it only allows us to apprehend fully ONE instant of the historical thread: the present instant. However, this inference is always accompanied by a kind of "historical intuition" that adds the weight of continuity to the historical instant; later we will see that the Faculty of registering extends the cardinal scope of the principle of inference, extending ordinarily to every instant of the historical thread.

The principle of cardinal inference has a complement called: PRINCIPLE OF CARDINAL INDUCTION OF THE LOGOS ASPECT OF THE DEMIURGO. This principle is called: PRINCIPLE OF CARDINAL INDUCTION OF THE LOGOS ASPECT OF THE DEMIURGO.
defines as follows: when the principle of cardinal inference has made it possible for the Logos Aspect to INFERENCE a historical instant, the principle of cardinal induction allows it, at the same time, to INDUCE an image corresponding to the current entity at that instant; the INDUCED IMAGE will be immediately REPRODUCED for the apperception of the Logos Aspect.

The dynamic development of the temporal thread, of the continuous function, on the other hand, happens according to a particular mode of the law of evolution proper to each specific entity: it is the functional matrix of the design that determines "the form" of

the law of evolution and shapes the evolutionary process.

In short, the content of the Ontic Record consists of the natural history of the entity; the faculty of recording enables the Logos Aspect to reproduce and perceive this history and to INFERVE, through it, the continuing function of the evolutionary process and the particular form of the law of evolution. The awakened virya also has the possibility of examining the contents of the ontic Record.

We can understand why the awakened virya never uses the possibility of consulting the ontic records if we base the explanation on the example of figure 48 and then generalize the conclusion to any other entity.

It is evident that, if on the spiral line of the continuous function there is an onticotemporal series, the last term of this series is the ontic horse of the figure. This horse is the "actual entity" and, naturally, in it the ontic register must be rooted: the "content" of the register, of course, is nothing but the onticotemporal series of physical "horses" whose actual existence, at every moment of their natural history, is the cause of the actual ontic horse.

Let us suppose now that the Logos Aspect (LD) prepares itself to apprehend the ontic horse, for which it places itself in opposition to the direction of the stream of Consciousness; that is: the Logos Aspect "looks" towards the horse Archetype, towards the archetypal plane, observing the ontic horse facing the axis (Tt) of transcendent time. It then has before it the actual entity, the last term of the onticotemporal series of "that" individual horse. But the Logos Aspect wants to transcend the actual aspect of the ontic horse and to review a part of its natural history. To facilitate the explanation, let us agree that the ontic horse, at the present moment, HAS a thousand days of life and that the Logos Aspect intends to review the last three hundred days: undoubtedly, to do so, it must place itself at a point in the ontic register where the seven hundredth day of the life of the ontic horse is recorded, that is, it must place itself at a point in the onticotemporal series where the individual form that the horse presented on the seven hundredth day of its life is found.

In order to situate itself on the seven hundredth day of the horse's life, the Logos Aspect actively disposes of the faculty of registering: the faculty of registering will locate the mnemic content of the seven hundredth day and REPRODUCE it for its apperception; it will then also reproduce, in succession, all the individual forms that the horse has presented in all the instants of the last three hundred days, that is, the faculty of registering will reproduce a section of the ontico-temporal series corresponding to the last three hundred days of its natural history. From all this follows an obvious question: how does the faculty of recording locate the point sought, i.e., how does it reach it? The question aims at highlighting the fact that the Faculty of registering THE Logos Aspect STARTS NECESSARILY from the present entity to place itself in the register of the seven hundredth day. But if, in order to reach the seven hundredth day, the Faculty of registering were to go through the Register from the present entity, situated on the one thousandth day, passing through the remembrance of the three hundred intermediate days, THESE THREE HUNDRED DAYS WOULD RESULT IN REPLACEMENT IN INVERSE FORM: the Aspect

Logos would then perceive a procession of individual forms that would narrate the natural history of the horse FROM THE PRESENT TO THE PAST, that is, IN REVERSE TO THE NATURAL EVOLUTION OF THE EQUINE FORM. The Aspect
Logos would thus notice that the horse INVOLVES and DEVALUES in front of his sight, receding unnaturally until it "stops" at the seven hundredth day.

Of course, that is NOT how the faculty of recording operates. On the contrary, it locates a priori the seven hundredth day, before causing any reproduction, and, FROM THERE, REPRODUCES THE LAST THREE HUNDRED DAYS IN THE DIRECTION OF PROGRESS.
EVOLUTIONARY, showing the Aspect logos how the natural history of "that" individual horse actually developed.

It is necessary to repeat, then, how does the Faculty locate the point sought,
how does it reach him? Answer: it makes use of the PRINCIPLE OF ORDINAL INFERENCE OF THE FACULTY OF RECORDING. We have already mentioned the "principle of cardinal inference", which allows the Logos Aspect to know the continuous function of the evolutionary process underlying the onticotemporal series, this principle, in truth, makes it possible for the Logos Aspect to INFERENCE THE CURRENT END OF THE HISTORICAL THREAD, the instant upon which the moment of the present entity is based. The "principle of ORDINAL inference" is identical to the cardinal principle, but extended by the Faculty of registering with the possibility of inferring every point of the historical thread, besides the present instant. On the basis of the ordinal principle, the Faculty of registering will directly infer the instant of the historical thread corresponding to the seven hundredth day of natural history: AND ONLY AT THAT INSTANT WILL IT NOTE THE INDIVIDUAL FORM OF THE ENTITY, THE ONTIC KNIGHT, FOR ITS REPRODUCTION.
Such notation is due to the activity of a complementary principle of the "principle of ordinal inference", called: PRINCIPLE OF ORDINAL INDUCCION OF THE FACULTY OF RECORDING. The effect of this principle can be defined as follows: at each instant of the historical thread, INFERRED by the Faculty of recording, it INDUCES a corresponding image of the onticotemporal series. By the action of this principle, the Logos Aspect will perceive, first, the form of the horse on the seven hundredth day of its natural history and, successively afterwards, the remaining forms that complete the onticotemporal series up to the present entity.

The principle of ordinal inference makes possible to the faculty of recording the INFERENCE of any point of the temporal thread, and the principle of ordinal induction the exact INDUCCION of any individual form of the onticotemporal series or natural history of the entity. But since INFERENCE is a priori of all INDUDUCTION, the remembrance of the Record always BEGINS to develop from the point referred to, in the sense of evolutionary progress, up to the actuality of the entity.

We must now answer another obvious question: if the Logos aspect is capable of "seeing" the natural history of the entity, contained in the ontic Register, where does this "vision" take place? where does the Demiurge concentrate his Attention? Answer: Since

the ontic Register is rooted in the actual entity, there is no doubt that, UPON this, UPON THE

ONTIC FORMA ACTUAL, the above-mentioned observation will take place. However, this answer does not clarify much and, on the contrary, raises new questions:
how does it differ from the actual form, that which has been registered by the faculty of registering, if it is necessary to observe it ABOVE the actual form, does it SUPERPOSE it, etc.? To answer these and other similar questions, let us consider again the example of the ontic horse in figure 48.

We see there, represented as a darker central sphere, the ontic horse, presently conformed by the essential matrix of the unfolded design. Between the ontic horse and the universal Archetype there is the permanent nexus that determines the continuous function of evolutionary progress, symbolized by the continuous function of evolutionary progress, symbolized by the helical curve. And at this point it is necessary to remember two things. In the first place, just as the model of the unfolded design facilitates the graphic observation of the virtual matrices by analogical correspondence, so also the helicoidal curve makes possible the graphic visualization of the evolutionary process of the Archetype horse: but IN REALITY, we must not forget, both the virtual matrices, and the whole plan of the design, as well as the continuous function of the evolutionary process, ARE CONTAINED IN THE STRUCTURE OF THE ACTUAL ENTITY, that is to say, in the ontic horse. The ontic, actual, individual horse is ALL THE REALITY of the horse: there is n o property, neither ontic nor ontological, that is outside its entity. And in the bosom o f its entity is situated, in the first place, the ontic Register that we have just mentioned. Figure 48, like other similar ones, helps us, only helps us, to imagine by analogical induction the underlying processes behind the ontic appearance. But we must not forget that such processes belong to the intimacy of the entity or, at least, are an inseparable property of its form; EVERYTHING THAT BELONGS TO THE ENTITY, IS IN THE ENTITY ITSELF.

The second thing to remember is the following: over the continuous function of the evolutionary process, that is, OVER the historical thread, there exists an onticotemporal series of individual forms, that is, a natural history. Well, IN FIGURE 48 ONLY THE HELICOIDAL CURVE THAT CORRESPONDS TO THE CONTINUOUS FUNCTION OF THE EVOLUTIONARY PROCESS HAS BEEN REPRESENTED: "ON" IT THERE IS NO IDEA OF THE ONTO-TIME SERIES, A SERIES THAT CONSTITUTES THE CONTENT OF THE ONTICOTEMPORAL RECORD.

This second observation indicates that, in order to continue using the example of the ontic horse, we must make certain additions to figure 48. Figure 63, in fact, is a partial view of figure 48, in which only a segment of the helical curve has been drawn: but, "OVER" it, the onticotemporal series has been represented, that is, the content of the ontic Register.

The helicoid arc appears, there composed of small circles: they are the "instants" of the historical thread.

On the continuous function there is a succession of individual forms of the ontic horse, represented by larger circles, of the same diameter as the central "ontic horse": it is the onticotemporal series that integrates the Ontic Register; it is also the "natural history" of the actual horse.

Looking at figure 63, let us consider the example proposed above: the recording faculty of the Logos Aspect, using the principle of ordinal inference, locates the seven hundredth day of the horse's life. On the helical curve this INFERRED point has been marked. But, at THAT INSTANT of the seven hundredth day, there existed an ontic horse, as indicated in the figure, which was a historical antecedent of the present horse. The form of this historical horse is that which obtains the Faculty to register, after its registration, with the principle of ordinal induction, and which it is disposed to REPRODUCE for the apperception of the Logos Aspect. Thus we arrive at the conditions of the previous question: where does the Demiurge "see" this reproduction of the historical horse, where does he concentrate his Attention? Whose answer was: "in the actual entity, in the ontic horse", because "everything that belongs to the entity is in the entity".

Unsatisfactory answer that now, with the help of Figure 63, we will explain in more detail.

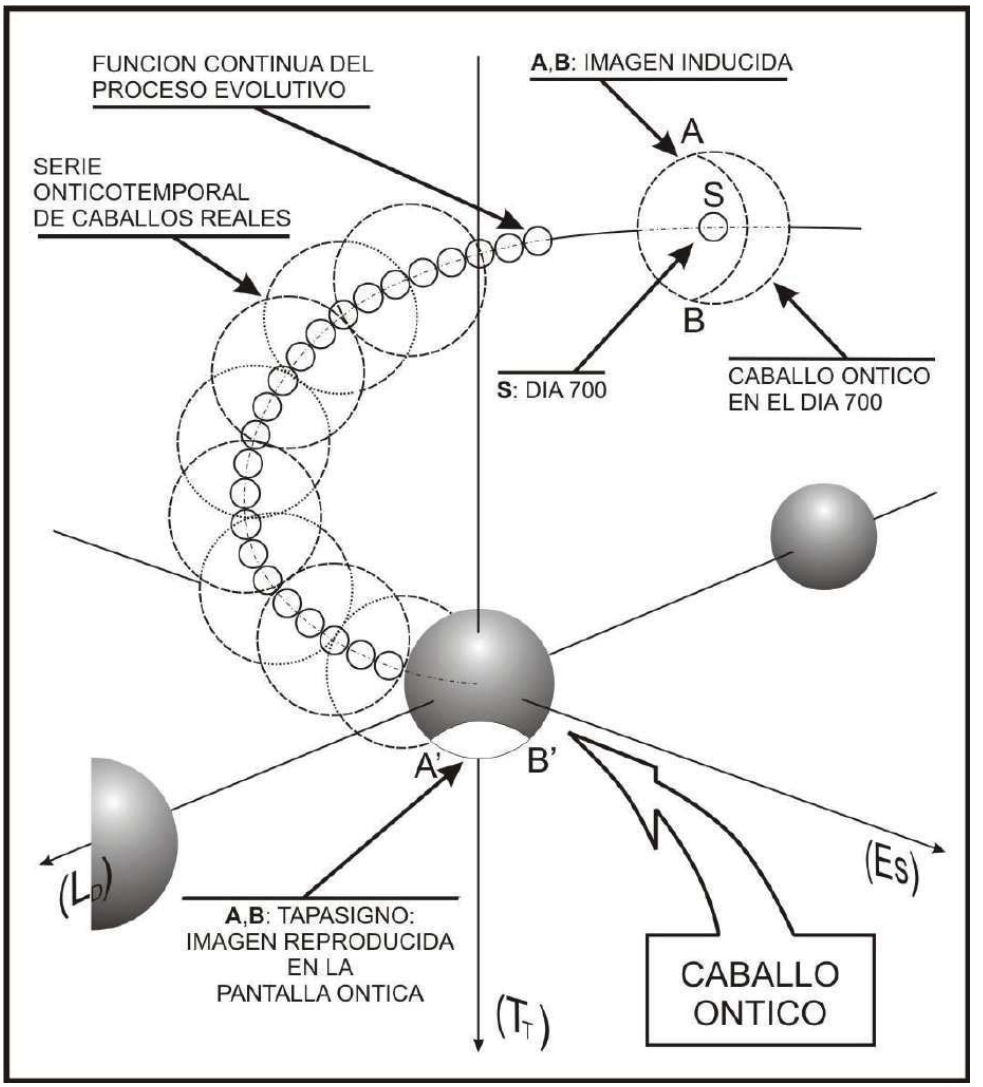

FIGURE 63

If (S) is the historical instant of the 700th day of the life of the ontic horse, INFERED by the faculty of recording, (A, B) is the IMAGE INDUCED on the individual form of the same horse. As we see, the REPRODUCTION (A', B') of the INDUCED IMAGE (A, B) takes place ON the current form of the horse, in a region called: SCREEN.

ONTICA. And here, with greater precision, the previous question is answered: the Logos Aspect perceives, on the ontic screen of the present horse, the reproduction (A', B') of the image induced (A, B), by the Faculty of registering, of the individual form of the horse on the seven hundredth day of its life.

Naturally, the ontic screen is IN the actual horse because the Ontic Record, with its natural history content, is underlying the actual horse: on this ontic screen the Recording Faculty reproduces the induced images obtained by exploring the ONTIC RECORD. Such induced images, of course, reflect individual forms of the onticotemporal series and have been induced as a complement to an a priori inference about the points of the continuous function of evolutionary progress. In other words, the faculty of recording infers an instant, a "day" of the historical thread and immediately induces a correlative image, an individual form actually presented at that moment of the horse's natural history: it then REPLICATES such an image on the ontic screen of the present horse, that is, on the region of the horse to which the ATTENTION OF THE LOGOS ASPECT OF THE
DEMIURGO; the Aspect logos perceives this image and can determine, with its will, that it remains FIXED or that the natural, progressive history of the last three hundred days of the horse begins to unfold; in the latter case, a procession of reproduced images follows one after the other on the ontic screen until the remembrance is complete.

Let us note that, in this example of figure 63, the "ontic screen" has been represented perpendicular to the axis (Tt) of transcendent time: this is because the Logos Aspect of the Demiurge "looks towards the Archetype horse, towards the archetypal plan, observing the ontic horse facing the axis (Tt) of transcendent time"; it does so because, "it prepares itself to apprehend the ontic horse, for which it places itself in opposition to the current of Consciousness". This means that the Logos Aspect, in principle, PERCEIVES the actual horse and that, in a second instance determined by its faculty of registering, it APPRECIATES the images of its natural history reproduced IN the actual horse, ON its ONTIC screen.

H - Conclusions on the Ontic Register.

With the example of the ontic horse of figures 48 and 63, the essence and function of the ontic register FOR THAT SPECIFIC ENTITY has been sufficiently clarified. It would now be necessary to extend the conclusions reached to the general case of ALL ENTITLES; THIS IS WHAT WE WILL DO IN THE FOLLOWING COMMENTS.

First - Every evolutionary entity records its natural history in an ontic Register that underlies and remains in its entity as an essential property.

Second - The Logos Aspect of the Demiurge has a faculty of registering, whose activity is governed by two fundamental principles: the "principle of ordinal inference" and the "principle of ordinal induction".

Third - By the complementary action of both principles the faculty of registering is able to locate the image corresponding to any past moment of the natural history of the entity.

Fourth - To any image located in the ontic register of a current entity, the faculty of registering reproduces it immediately on the ontic screen of the same current entity.

Fifth - The ontic screen is in the present entity and to it the Logos Aspect directs its Attention in order to perceive its natural history.

Sixth - THE ONTIC SCREEN DOES NOT DISAPPEAR FROM THE ACTUAL ENTITY AFTER THE DEMIURGO HAS REMOVED HIS ATTENTION FROM IT. ON THE CONTRARY, IT IS ALWAYS PRESENT, EXHIBITING A FIXED IMAGE.
It is clear that if the Attention of the Logos Aspect has been withdrawn from the ontic screen of a current entity, the image reproduced on it SHOULD have vanished. This does not happen because of the STRUCTURAL character of the ontic screen, which allows it to RETAIN the last image reproduced. This effect will be better understood if we consider that the ontic screen is not a simple curtain on which the reproductions are projected, but an ENERGETIC BARRIER on which the reproduced images are PLASTICATED with great fidelity. The power of retention of the last image belongs, then, to the ontic screen itself, that is to say, it is independent of the Will of the Logos aspect. And the faithful persistence of this ultimate image is such that nothing can alter it, not even the permanent becoming of the actual entity in which it is imprinted, except a new exploration of the ontic register by the faculty of registering. Because of this characteristic of persisting unalterable on the ontic screen of the entity, the Hyperborean Wisdom considers, allegorically, that the FIXED IMAGE constitutes the COVER of the ontic Register, or, in other words, that the image is a SIGN that COVERS the ontic register. Hence:

Seventh - The fixed image that presents the ontic screen of every entity is called: "TAPASIGNO DEL REGISTRO ONTICO" (see figure 63).

I - Exploration of the Ontic Register.

Naturally, the procedure used by the awakened viryas to access the ontic Register of some entity, if such a thing were inevitably necessary to favor the objectives of their Strategy of liberation, consists of locating, on it, their tapasigno: from there, they have the effective possibility of REVIEWING the Register in all its extension.

However, as already noted in "F", this can have dire consequences IF THE PROPER PRECAUTIONS ARE NOT TAKEN: AN ONTARIOUS RECORD CAN ONLY BE DESTROPPED WITHOUT DANGER THROUGH THE "TECHNIQUE".
OF RUNIC RESIGNATION STEP BY STEP". However, it is basic that the success of a defensive tactic will be all the more probable when the nature of the danger to be opposed is better understood. Therefore, before describing the "step-by-step resignation", let us warn about the nature of the danger.

The danger comes mainly from the accidental INFERENCE of the historical thread, that is, of t h e continuous function of the evolutionary process, during the observation of the registered images: in this case, the awakened virya would remain in psychic contact with the being-in-itself of the entity and, of course, with the universal Archetype, subjected to the pressure of its entelechial impulse. That is to say, that which, for the faculty of registering of the Demiurge, founds the way of locating the individual forms registered: the "principle of ordinal inference", represents for the awakened virya a danger of psychic capture and phagocytization. Of course, the danger of capture should not be exaggerated since it only reaches the conscious subject; but if the virya has not conveniently isolated his lost self with the First Hyperborean Initiation, and this is to some extent contaminated with immanent time, the capture of the conscious subject can plunge the lost self into a deep hypnotic state, into an illusion that neutralizes all the previous work of strategic orientation.

For the image of an external entity to be intelligible, and the "form" observed in the register is intelligible, it must transcend the sensory sphere, be interpreted by reason, and conceptualized by the cultural subject in the proper context of a horizontal language; then a conscious representation will emerge before the conscious subject, and the lost self immersed in it, and will show an inner archetypal configuration of the outer form, that is, of the individual form recorded in the ontic register: there remain thus IN SEMIC CONTACT, archetypically identified, the outer form and the inner form. The awakened virya, in reviewing the register, must operate inversely to the operative mode of the Demiurge's faculty of registering; that is to say, while the faculty of registering infers an instant from the historical thread and then induces a correlative image, an individual form of the onticotemporal series, the awakened virya must observe the individual forms AVOIDING ALL INFERENCE OF THE HISTORICAL THREAD WHICH THEM
HOLD: inversely to the operation of the faculty of registering, the virya will review to the fullest extent. If this is necessary, the onticotemporal series, the natural history of the

but carefully avoiding to infer even an instant of the historical thread, Why? Answer: because such an instant is nothing other than a point in the continuous function of evolutionary progress, that is to say, an INDISCERNABLE POINT of the entity, a point where YOD, the Eye of Abraxas, is found: the danger is that the semenic contact between the exterior form and the interior form transfers to the interior form the YOD of the exterior form. Then a metaphysical link would be effectively established between the inner inverted Archetype and the universal Archetype, the former receiving all the power that drives the evolution of the outer entity and also being driven to unfold internally in an entelechial process. The inner image, which represents the form observed in the ontic register, will thus become an inner myth and its conscious representation, the sacred symbol, will soon capture the conscious subject. In this case the ego will not simply confront the myth, with all the danger that this implies, but the Demiurge himself, who, through the Archetype, will try to dominate it and neutralize any future attempt to explore the ontic Registers.

The second intention of the Demiurge, however, will prove inoperative against the awakened virya if he has isolated his self in an inner archimony, fundamentally if his lost Self has been resigned with the Sacred Rune Tyrodal. This resignation and isolation of the self constitutes the Mystery of the First Hyperborean Initiation and its approach will be dealt with in a later section. Here we will only emphasize that a Hyperborean Initiate will never run the risk of exploring the Ontic Records unless it is indispensable for the purposes of the Strategy of liberation; for any other reason, for example, for mere curiosity, the exploration of the Ontic Records implies a real danger and its risk: a useless risk.

Of course, in the event that running such a risk is deemed necessary, the awakened virya has at his disposal the "Technique of step-by-step resignation" to minimize the danger of psychoid archetypal capture. Such a technique consists in employing the awakened virya's weapon, the Rune Gibur as the "Sword of Wotan", to uncover the ontic Register and to go "step by step" through the successive individual forms of the onticotemporal series. The operation begins with the tapasigno of the ontic Register of the entity, to which it moves with a stroke of the Sword of Wotan IN ONE DIRECTION OR IN ANOTHER OF THE ONTOCOTEMPORAL SERIES, that is, in an evolutionary sense or in an involutionary sense. From the first movement, the Sword of Wotan must act as a "CRICKET" moved by the dexterous hand of the Hyperborean Initiate, resigning "step by step" each image observed on the optical screen: it must be kept in mind that a single error, a single image that escapes the resignation by distraction of the observer, brings to the foreground the inference of a correlative instant of the historical thread and, with it, the terrible revelation of the YOD, the direct confrontation with the Eye of Abraxas.

J - Ontic register of the pasu.

As an evolving entity, in the pasu, in the microcosm, there is an ontic register with its "natural history". But in this case it must be borne in mind that the pasu is an entity different from all the other specific entities of the macrocosm, since its design includes the plan of all of them: the microcosm is an inverted copy of the macrocosm and its design a plan that contains all the plans of the external entities. Unlike every other external entity, whose evolution takes place in an archetypal process that takes place IN transcendent time, the pasu possesses a conscious subject whose essence consists of "immanent time," a time that runs transversally to the sense of transcendent time, a time for which transcendent time is anisotropic. If the pasu has not yet reached ontic autonomy, if it is a potential microcosm, the case we are dealing with here, its animic subject shares two temporal essences: the rational subject and the cultural subject occur in transcendent time, while the conscious subject is pure immanent time. The consequence of this double temporality is that, except for the memory of self, that is, the capacity of the structure of the schema of self where the conscious subject manifests itself, the remaining microcosmic memories exist in transcendent time, for example, the archetypal memory and the cultural memory. Well, the Hyperborean Wisdom affirms that the ontic register of the pasu is identical to the total capacity of its microcosmic structure EXCEPT THE MEMORY OF ITSELF; that is to say, that the ontic register of the pasu integrates, among others, the archetypal memory and the cultural memory since these exist in transcendent time, but does not include the memory of itself which exists in immanent time.

Every ontic Register fulfills the primordial function of revealing the natural history of the entity to the Logos Aspect of the Demiurge, who has for such apperception the Faculty of registering. To perceive the content of a Register, the Logos Aspect, first of all, places itself IN OPPOSITION TO TRASCENDENT TIME and begins by perceiving the present entity and inferring, by the principle of cardinal inference, the present end of the historical thread. It is then when the faculty of registering, following the historical thread, infers a determined instant of the natural history of the entity and induces the correlative image of the individual form that will be reproduced on the ontic screen. Now, when the entity observed by the Demiurge is a pasu, the exploration of the ontic register can only comprehend those memories that exist in transcendent time, since the perception of the entity is carried out in opposition to this time, which is anisotropic to all other transverse time. This does not mean that the Demiurge cannot know, if he wishes, the history of himself of the pasu, that is, the structure of the sphere of consciousness: it only means that THE LOGOS ASPECT CANNOT DO SO; ITS RECORDING FACULTY CANNOT ENTER INTO THE SCHEME OF ITSELF BECAUSE THIS
EXISTS IN IMMANENT TIME. But if the Demiurge wishes to review the pasu's history of himself, he has only to move along the pasu's thread of consciousness FROM THE MANU ARCHETYPE, that is, along the path of ELIX.

Of course, it will not do so in opposition but in the sense of immanent time, from the MANU archetype to the potential microcosm of the PASU in its relative actuality. If we imagine this

In other words, the Manu Archetype does not need, like the Logos Aspect, to have a faculty of registering that locates an induced image in order, from it, to perceive the development of history in an evolutionary sense: it is enough for the Manu Archetype to move along the path of ELIX to review the entire history of the pasu's self, the individual history registered by its immanent consciousness. Of course, in this case there is no apperception but rather a revision of history, since at no moment does any reproduction of images occur; neither is there any induction: it is simply as if the Demiurge were accompanying, at great speed, the flow of immanent time of the consciousness of the pasu, experiencing, or reliving as he passes, his history of himself, revising and recognizing what has happened.

In such a journey along the path of ELIX, the Demiurge can only stop at the actual end of the entity, in a kind of reverse ontic screen: an ontic screen that can only be seen from the interiority of the entity, unlike the entities perceived by the Logos Aspect, whose ontic screens are found in their exteriority. And what does the Demiurge see as the end of the path of ELIX, in the internal ontic screen that is found at the actual end of the thread of consciousness? Answer: the sacred symbol of the pasu. That is why in figure 56 the spiral sign that constitutes the center of reference of itself, the true present end of the thread of consciousness, which the pasu can only perceive in a supreme act of reflection on itself, has been entitled "tapasigno del registro ontico" (the sign of the ontic register): much more frequently the pasu projects this symbol into the external world, expressed as a spiral sign or as an energetic formula, or constellating it through the optics in the microscopic world or in the astronomical sky, etc.

Let us leave the Demiurge for the moment and consider the pasu its individual reflection.

It is easy to demonstrate, in the light of the above, that its "faculty of remembering" is based on principles analogous to those underlying the Logos Aspect's faculty of registering.

The thread of consciousness of the pasu, in effect, is analogous to the historical thread of any given entity because both are continuous functions of the evolutionary process of their respective Archetypes. When the Logos Aspect places itself in opposition to the historical thread in order to apprehend an entity, this is analogous to when the conscious subject places itself in opposition to the thread of consciousness, that is, in (S.P.E.), in order to apprehend an emergent symbol. Let us now compare the act of apperception that the Logos Aspect performs in exploring an ontic Register and reproducing the image of an individual form, with the apperception that the conscious subject performs in exploring a microcosmic memory and reproducing the memory of a subsistent system.

The principle of ordinal inference of the faculty of registering allows the Logos Aspect to trace back the historical thread and infer the exact instant corresponding to the event of natural history sought. An analogous principle of "ordinal inference" of the faculty of remembering enables the conscious subject to trace back the thread of consciousness and infer the exact instant corresponding to the memory sought.

The principle of ordinal induction of the faculty of registering allows the Logos Aspect to induce an image correlative with the inferred instant; such an image, representing an individual form of the onticotemporal series, is reproduced on the ontic screen for the apperception of the Logos Aspect.

An analogous principle of "ordinal induction" of the faculty of remembering allows the conscious subject to induce an image correlative with the inferred instant: such "induction is performed, as we have seen in the case of cultural memory, by the cultural subject, who "responds" to the reflexive act of the conscious subject by reproducing an image or "memory" of the structural mnemic content; and that reproduction emerges in the sphere of light for the apperception of the conscious subject: it was already advanced in "D": "REMEMBRANCE IS THE REPRODUCTION OF A SUBSISTENT SYSTEM, UNDER THE EXTENSION OF THE CONCEPT MEMORY, AND ITS SUBJECTIVE APERCEPTION".

The "memory" is thus analogous to an "individual form" of the onticotemporal series that constitutes the natural history of an entity: it can then be supposed, allegorically, that the memories contained in a microcosmic memory are distributed in a mnemotemporal series, in spite of which they are also structured, which can only occur if such a series has a helical form and allows each successive memory to maintain links with other memories, similar to the chemical structure of nucleic acids; let us not forget that "memories" are subsistent systems, of the type described and represented in Figure 13.

K - Innate sectors of the ontic register of the pasu.

It has become clear that, except for the structure of self subsisting in immanent time, the remaining CAPACITY of the microcosmic structure constitutes the ontic Register of the pasu. Thus, apart from the archetypal and cultural memories, which only form part of the psychic structure, there exist in the microcosm other structural memories whose capacity integrates a series of SECTORS of the ontic register of the pasu: these sectors cannot be explored habitually by the psychic subject, like the archetypal and cultural memories, due to the PASSIVE POWER of their knots and links that prevents the rational, or conscious, representation of their contents and their reference to emerge in the sphere of light; let us remember that it is the active power of the subsistent systems that refers their semic replica towards the sphere of light and that is why it is energetically directed towards the conscious subject.

The origin of the absolute potential passivity of such memories lies in their HEREDITARY character, but the cause of their remaining during the whole life of the pasu invisible to the soul-subject is to be attributed to the hierarchical sequence with which the soul-subject manifests itself in the psychic structure and to the "involution of the subject in itself" which takes place prior to the incarnation of the soul and which "causes the partial forgetting of the innate memories", as explained in the article 'E'. The sections of the microcosmic structure containing the "previous self-schemes" are called by the Hyperborean Wisdom: INNATE SECTORS OF THE ONTIC RECORD OF PASU.

The content of the INNATE SECTORS not only remains habitually invisible to the soul subject of the pasu, but MUST remain so until the latter reaches ontic autonomy because, as we said in the aforementioned article: "in each living microcosm, the thinking subject never "naturally" recalls any memory of a previous life. This does not occur because the procedure arranged by the Demiurge for the transmigration of the souls imposes on them, during the period of disincarnation, an involution of the subject in itself that produces the aforementioned amnesia." "The subject "involves" when he temporarily deconcentrates, that is, when his present moment expands in himself and embraces history "in a single glance", a fact that is confirmed by the well-known stories of those who have "resurrected" after passing through clinical death and have seen "everything they have lived in a single instant". The involution of the subject, in the above sense, is necessary for the soul to be able to offer a new subject to the microcosm in which it will incarnate: the soul, after the involution of the previous subject, presents itself to the microcosm with another aspect, a non-subjective aspect that requires the whole hierarchical sequence to develop and repeat the evolutionary cycle of life and death. But, in all this, what has become of the previous scheme of the self, that in which the subject involves "until it embraces the whole history in a single glance"? Was not, perhaps, its contest necessary to fulfill the microcosmic objective of the finality, to assure the individual progress of the pasu? In reality, in each incarnation, none of the previous self-schemes is dispensed with, since they are irreversibly assimilated in the soul: what happens is that, NOT BEING ANIMATED BY ANY SUBJECT, the previous self-schemes are placed in different places in the microcosm from the one occupied by the rational subject. In other words: the rational subject, the first manifestation of the soul, operates from the archetypal memory or brain; but the soul, apart from the subject, is diffused as a "double body" throughout the microcosm; therefore, the previous self-schemas that remain outside the subject, will correspond to other parts of the nervous system outside the brain. That is to say: the previous self-schemas are located in different parts of the pasu's body, with the exception of the structures studied so far: archetypal memory, cultural structure and self-schema. And, as we now verify, these "previous self-schemas" are contained in the "innate sectors of the ontic register of the pasu".

In all microcosms, the equivalent innate sectors present a PERMANENT TAPASIGN, similar and of characteristic design. Such tapasigns have been allegorically compared, in the various esoteric traditions, with "flowers", "lotuses", "vortices of energy", "centers", etc., but the Hyperborean Wisdom maintains the ancient Indo-Aryan denomination of CHAKRA: the "chakras" are, then, the permanent tapasigns of the innate sectors of the ontic Register of the pasu. Behind each chakra there is always an innate sector; but as these sections are PRERATIONAL, that is, they remain outside the hierarchical sequence of the animic subject, the reproduction of their contents is only possible "NATURALLY" for the registering faculty of the Logos Aspect: for the animic subject this is not only UNNATURAL but extremely dangerous. But this has already been advanced in the aforementioned article: "These "centers", or "chakras", which contain previous self-schemes, are spread by thousands in the human body. There are the innate memories, the memories of previous lives, contributing from the complexion of the soul to perfect the living microcosm. In the allegory of the beacon (see figure 26) we can establish an analogical correspondence with the previous self-schemes by making small perforations in the sheet with the central window. The perforations surround, for example, the window through which the light beam analogous to the rational subject flows. If the light beams shining through the perforations are analogous to the chakras, it is evident that such innate memory centers are NON-RAIONAL. That is, their content is IRRATIONAL. That is why when yoga practices are performed in ignorance, when the sadhaka locates the subject on a chakra by abnormally inverting the sense of the hierarchical sequence, there is a serious danger that the subject accidentally animates a previous scheme of himself and that this takes control of the microcosm: then, from that lower center, the microcosm is IRRATIONALIZED and madness ensues".

We have already noted, in article 'D', the meaning to be attributed to the "IRRATIONALITY" of the innate sectors of the ontic register of the pasu: these are memories that remain outside the hierarchical sequence of the animic subject, that is, they are "pre-rational"; therefore, their contents "must be considered "irrational" only in the sense that they are "prior to the rational subject", that is, not RATIONALIZABLE by the latter". Notwithstanding this, the awakened virya can, in case of necessity, explore the innate sectors of his microcosm, or of any other microcosm, by practicing resignation step by step with the rune gibur as the Sword of Wotan: but in that case he must be extremely careful because each image reproduced will then ALSO be similar to a fantasy and will have to be rationalized in order to acquire meaning before the Conscious subject. In other words, the contents of the innate sectors, for the apperception of the psychic subject, combine the qualities of phantasy and memory AT THE SAME TIME: first, the reproduced image is similar to a phantasy and must be rationalized; and then, only when it has been interpreted by the rational subject, and semetically masked by the activity of the cultural subject, it reveals itself as "innate memory", that is, it is noticed under the extension of the concept "innate memory"; apperception then takes on the unequivocal character of a reminiscence "of another life", of "previous memory", etc.that is to say, the apperception of a content of the innate sector does not

can in no way be referred to facts or events of the present life of "that" microcosm in which the evoking subject acts: they correspond, even if the consequences of this are manifestly "irrational" for the soul subject to "previous schemes of itself", to "natural histories" of the evolution of other microcosms which, however, have once been animated by itself and whose memories are preserved in "this" particular microcosm.

The reason why such contents exist in the innate sectors is because, as stated in the paragraph quoted above, they "contribute from the complexion of the soul to the perfection of the living microcosm": the previous self-schemes thus represent a record of preceding evolutionary phases that determine the present degree of perfection of the microcosmic structure, the form of "this" particular microcosm. Strictly speaking, the previous self-schemes constitute a metaphysical extension of the onticotemporal series of individual forms of "this" particular microcosm: at the original end of the onticotemporal mind, that is, when the birth of the present microcosm is recorded, there is a previous self-scheme which is continued by another preceding one, and this one by another, and so on until ascending to the Manu Archetype on the continuous function of evolutionary progress. The thread of consciousness, historical thread as seen in figure 56, of the ELIX path, WOULD BE, if one were to consider all the previous self-schemes in which the monad has evolved to get from atom gravis to the functional matrix of the pasu design, passing through the vegetable and animal kingdoms, LIKE AN ONTICOTEMPORAL PHILOGENETIC SUPERSERIES: A SERIES WHOSE MEMBERS ARE SCHEMAS OF ITSELF, FROM THE MOST PRIMITIVE TO THE MOST EVOLVED OR ACTUAL. And this clearly shows the scope of the example in Figure 56 as a representation of an ontic pasu: such an example exhibits only ONE evolutionary scheme of the superseries of self-schemes that have led, through millions of years of transcendent time, to the potential microcosm of the pasu, i.e., to "this" particular microcosm.

Therefore, "as all that belongs to the entity must be in the entity itself", the superseries of previous self-schemes is in reality contained in the innate sectors of the ontic register of the pasu. And the innate sectors present, as already said, a permanent and characteristic tapasigno called CHAKRA: to understand what the chakras mean, why they remain always fixed and immutable as tapasigno of the innate sectors, it is necessary to consider the microcosm from the energetic point of view and to include in the explanation the concept of KUNDALINI or MICROCOSMIC LOGOS. We will see this in the following section.

FOURTH VOLUME: THE MICROCOSM AS AN ORGANISM

In this section, the organic concept of the microcosm will be presented and its "general function" will be studied from the point of view of the Hyperborean Wisdom. Such elucidation will allow us to define such important concepts as "chakra" or "logos Kundalini", which have been subject in the West to the techniques of "disinformation" and "change of meaning" by the Synarchy.

A - Hierarchical relationship between microcosms and external entities.

The Logos Aspect of the Demiurge, are its VOX, designates every individual entity and every entity exists individually because its evolutionary impulse receives the formal completion of the essential matrix of its design. This has been demonstrated in previous paragraphs. However, it is necessary to make an important distinction when the individual entity receives the pasu design, that is, when the entity is a microcosm: in this case the Logos Aspect must manifest itself more effectively, as will be demonstrated in the following articles. For the time being, it is worth mentioning that the Logos Aspect not only designates and individualizes the microcosm, with which it initiates an evolutionary process that points toward the entelechial finality, but also acts to CONTROL that such process does not deviate from its finality; this act of control, as is obvious, must be exercised during the whole time that the process takes, that is, during the whole organic life of the microcosm. In this the microcosm differs essentially from any other kind of external entity: every external entity, except the microcosm, has been designated only ONCE by the Logos Aspect, remaining since then fixed in the specific evolution imposed upon it by its Plan. Such a difference implies a hierarchical superiority of the microcosm over any other kind of external entities, a superiority that will be substantiated in the following nine commentaries.

On the basis of arguments already seen, we will put in order four known concepts: macrocosm, microcosm, external entity and internal entity.

First: the macrocosm or material universe, from the structural point of view, is composed of "external entities": such entities may consist of both simple individualized gravis atoms and complex microcosms.

Second: what determines the character of the "external entities," that is, the principle of individuation, lies in the particular "design" of each one.

Third: the macrocosm contains every existing external entity and every external entity is differentiated and characterized by its particular design.

Fourth: the microcosm is a reflection of the macrocosm, that is to say, it is its inverted copy. Moreover, as an "external entity," the microcosm exists by the ontic proposition of a "pasu design" whose project reflects the Plan of the macrocosm.

Fifth: the "pasu design" is the greatest design of existing designs, that is to say, it is a design whose Plan embraces the Plans of all existing designs: THE DESIGN

OF EVERY EXTERNAL ENTITY "THAT IS NOT A MICROCOSM" IS CONTAINED IN THE PASU DESIGN, THAT IS, IN THE DESIGN OF THE MICROCOSM.

Sixth: the Plans of the "external entities" that compose the pasu design conform to the "internal entities" of the microcosm: in this way, every "internal entity" presents structural homology with corresponding "external entities" of the macrocosm.

Seventh: in synthesis: "the microcosm reflects the macrocosm", and its "internal entities" reflect the "external entities" of the macrocosm that are not, in turn, microcosms. It can be considered, then, that both "macrocosm" and "microcosm" are maximal, global structures, which contain and integrate the "external entities" and "internal entities" as respective members, although in the case of the microcosm it also integrates the macrocosm in its extreme character of "external entity".

Eighth: it is thus clearly distinguished that the "pasu design" is in a superior hierarchical relationship with any other "external entity" design because it contains all the non-microcosmic designs as plans of its "internal entities".

Ninth: from here on, we shall oppose the concept of "microcosm" with that of "external entity", unless it is expressly made clear that such an external entity is also a microcosm. Otherwise it must be assumed without further ado that the "microcosm" is hierarchically superior, by virtue of the complexity of its design, to any "external entity".

B - The "microcosmic plasma principle" or Kundalini logos.

In these nine commentaries we have shown that the "pasu design" of the external entity "microcosm" is hierarchically superior to the design of any other external entity that is not a microcosm. This hierarchical distinction "by design" between the microcosm and the remaining external entities acquires fundamental importance when one ascends to its causality, that is, to the designating VOX of the Logos Aspect.

From the point of view of the cause of the design, that is, the VOX of the Demiurge, the microcosm presents, in fact, an essential difference with respect to every external entity: THE PLASMING PRINCIPLE. In other words, the external entities are only PLASMED ENTES by their particular design, which has been proposed ONCE by the Logos Aspect in granting them individual existence; the microcosm is also a PLASMED ENTITY, as an external entity, but it also has, as a reflection of the macrocosm, an ACTIVE PLASMING PRINCIPLE. This unique principle, which only the microcosm possesses among all external entities, is a replica of the plasmatic power of the VOX of the Demiurge which the Hyperborean Wisdom calls: MICROCOSMIC LOGOS KUNDALINI. But before referring to the microcosmic plasmatory principle, we must understand in more detail the FIXED PLASMATION of external entities. Every individual external entity can be defined as THE FIXED PLASMATION WHICH THE PARTICULAR DESIGN DETERMINES IN THE MATERIAL NATURE OF ONE

GRAVIS ATOM. As we know, the formative power of the Universal Archetype, materially manifested in a gravis atom, is determined by the particular design to give individual existence to the specific entity; but, as "in equality of species identity of design", it turns out that, in reality, what formally determines the external entity is an archetypal matrix of the formative series in which the Plan of the design consists, that is, the ESSENTIAL MATRIX; this matrix has been SUBPOSED in the entity by the designating VOX and constitutes its principle of individuation: the essential matrix puts individual termination to the universal formative power of the Archetype, determining that the entity CONFORMS according to its Plan; well: this INDIVIDUAL CONFORMATION that the essential matrix exerts on the universal nature of the entity IS THE PROPERLY SAID PLASMATION; in an entity of PLASTIC material substance, the essential matrix PLASMS its individual form and determines structurally the course of the evolutionary process of the external entity; going further to the bottom of the matter, considering the essential matrix as a structural CAPACITY, we can affirm that: EVERY EXTERNAL ENTITY HAS BEEN SHAPED BY ITS PARTICULAR DESIGN AND SHAPED BY THE STRUCTURAL CAPACITY OF THE ESSENTIAL MATRIX; BUT THIS "STRUCTURAL CAPACITY" IS SELF-SUFFICIENT TO MAINTAIN A PERMANENT RECORD OF THE PLAN IN WHICH IT CONSISTS, WHICH IS NONE OTHER THAN THE PLAN OF THE EXTERNAL ENTITY IT SHAPES; THAT IS WHY THE "CAPACITY" OF THE ESSENTIAL MATRIX IS SHAPING: BECAUSE, HAVING ONCE BEEN SUBPOSED BY THE VOX OF THE LOGOS ASPECT, IT SUSTAINS ITSELF AS THE ONTIC REGISTER OF THE EXTERNAL ENTITY IN A PERMANENT AND FIXED WAY; THE CAPACITY OF THE ONTIC REGISTER OF THE ESSENTIAL MATRIX IS "FIXED" AND HENCE THE DEFINITION OF "EXTERNAL ENTITY" FROM WHICH WE START: "IT IS THE FIXED PLASMATION THAT THE PARTICULAR DESIGN DETERMINES IN THE MATERIAL NATURE OF A GRAVIS ATOM TO CONFORM AN INDIVIDUAL ENTITY".

External entities are, therefore, shaped only once by their particular design and there is nothing in them that makes possible BY ITSELF any kind of ESSENTIAL CHANGE: once shaped, the form of external entities will conform evolutionarily to the fixed capacity of the essential matrix; there is NO PRINCIPLE IN THEM THAT ALLOWS THEM TO DEPART BY THEMSELVES FROM THE ESSENTIAL REGISTERED PLAN: a mutation
Such a thing could only occur, of course, by an "abnormal" intervention of the Demiurge, that is, by His Second Intention; but in any "normal" case the external entity is always the product of a FIXED PLASMATION.

And now it can be understood that the case is completely different when the external entity has been embodied with the "pasu design," that is, with the design of extreme hierarchy whose structural capacity shapes the ontic microcosm. Because, unlike the external entities whose embodiment is FIXED, AND IMMUTABLE BY ITSELF, the microcosm has an ACTIVE PLASMING PRINCIPLE which is not only who has embodied the microcosmic structure, but who has the power to reproduce BY ITSELF this embodiment, that is to say, to recreate the recorded plan as many times as necessary. But this ACTIVE PLASMATING PRINCIPLE, THE LOGOS

KUNDALINI is not present in the microcosm in order to make possible an essential departure from the designated Plan, but quite the contrary: as can be inferred from what has been said, what the logos Kundalini does BY ITSELF is to ensure THAT a departure from the designated Plan DOES NOT OCCUR, REPRODUCING IT as many times as is necessary to essentially conform the microcosm. This means that the embodying principle fulfills a specific mission in the microcosm.

C - The "mission" of the Kundalini logos.

It would be necessary to ask, then, what is the mission that the Kundalini logos, the principle that shapes the microcosm, must fulfill? Answer: THE MISSION OF THE KUNDALINI LOGOS CONSISTS IN CONTROLLING THE "GENERAL ORGANIC FUNCTION" OF THE
MICROCOSM. Although the concept of "general organic function" will be defined later, we can advance here that "the general function tends towards the Manu entelechy, that is, towards ontic autonomy". It is thus clear that the mission of Kundalini consists in assuring the fulfillment of the microcosmic objective of the purpose by controlling the evolutionary process: the deviation from the designated Plan, or a deviation from the microcosmic objective of the purpose, will suffice to cause the active intervention of the plasmador principle which will immediately try to correct the fault by OPERATING ON THE FUNCTIONAL MATRIXES of the design.

To understand this operation by which the Kundalini logos concretizes its mission, we must first relate the "functional matrices" of the pasu design with the CHAKRAS mentioned in the previous article. Indeed, for the Hyperborean Wisdom, the fixed tapasigns of the innate sectors of the ontic register of the pasu, that is to say, the CHAKRAS, ARE FUNCTIONAL MATRIXES OF THE PASU DESIGN WHOSE STRUCTURE CONSISTS OF THE PREVIOUS SELF. The mission of the
logos Kundalini requires to operate on the functional matrices of the pasu design in order to channel the microcosmic evolution, but this means, as we see, to operate on the chakras, for these and those are one and the same thing. It is thus clear that only a structural definition of the concept "chakra" will allow us to understand precisely the mission of the Kundalini logos.

D - Structural definition of the concept of chakra.

A structural definition of the concept "chakra" can only acquire full meaning in an organic context: that is where the explanation must start from, from the organic description of the microcosm. It is necessary, for this, to consider the INTERNAL ENTITIES of the microcosm as ORGANS and to define the microcosm as an ORGANIC STRUCTURE that integrates them in its GENERAL FUNCTION. That is: a living structure, such as the microcosm, is composed of members interrelated among themselves by means of energetic, or material, links of all kinds; however, attending to its GENERAL FUNCTION, it can be affirmed that the microcosmic structure constitutes an ORGANISM, whose members are FUNCTIONALLY DETERMINED ORGANS: in this

in this sense, the PARTICULAR FUNCTION, or characteristic, of each organ contributes or is integrated to the purposes of the GENERAL FUNCTION of the organism; therefore, in an organism, THE GENERAL FUNCTION DETERMINES THE FUNCTION OF EACH PARTICULAR ORGAN, and
all the particular functions are integrated in the GENERAL FUNCTION. Now, every FUNCTION tends towards a finality, towards a final position or limiting value which determines in advance the direction of its movement: in the case of the GENERAL FUNCTION of the microcosmic organism, this FINALITY can be none other than the MANU ENTELEQUIA. Hence the statement that: THE GENERAL FUNCTION OF THE MICROCOSMIC ORGANISM TENDS TOWARDS THE ENTELECHY MANU.
Evidently such a "GENERAL FUNCTION" is the same law that we have been calling CONTINUOUS FUNCTION OF EVOLUTIONARY PROGRESS and whose graphic representation is the ELIX CURVE of figure 56.

We need only add that the organs, even when they are functionally interpenetrated in the organism, are in reality INTERNAL ENTITIES of the microcosm; the definition given in the Sixth Commentary applies to them: "the plans of the "external entities" that compose the pasu design conform the "INTERNAL ENTITIES" of the microcosm: in this way every "internal entity" presents structural homology with the corresponding "external entities" of the macrocosm". If the organs are internal entities of the microcosm, conformed by "Plans of external entities" contained in the Pasu Design, it is worth asking how these Plans determine the PARTICULAR FUNCTION of the organs, in such a way that it is integrated in the GENERAL ORGANIC FUNCTION; and, more concretely, how do these Plans operate to conform the organs, where does their activity lie? Let us answer these questions step by step.

Everything will become clear as soon as we consider that the INTERNAL ENTITIES of the microcosm, as ORGANS, each contain an INNATE SECTOR OF THE ONTIC RECORD OF THE PASU: it is easy, then, to understand that it is the Plan recorded in such sectors that shapes the organ and determines its function. In more detail: in the innate sectors are registered the previous self-schemes; these schemes "contribute from the complexion of the soul to perfect the living microcosm"; to exemplify this contribution we can consider that each ORGAN, or organic element of the microcosmic structure, is functionally determined by an innate scheme: each endocrine gland, for example, is prefigured in its innate sector by a previous scheme that shapes and regulates it functionally; it is evident that each scheme of the superseries, in order to render such utility, must be perfectly codified as a special Plan of the pasu design and harmoniously integrated in its structure; and from the diversity of Plans, corresponding to innate schemes of organs, comes the enormous quantity of innate sectors into which the Ontic Register of the pasu is divided: it should be noted that each innate sector, one for each organ, carries a fixed tapasigno or chakra, which should give an idea that they are counted by millions in the microcosm; however, they are not all functionally equivalent nor do they have the same importance in the composition of the microcosmic structure: universally, and the Hyperborean Wisdom agrees with this, it has been agreed to point out as the most important, from the point of view of the microcosmic objective of purpose, SEVEN chakras; precisely, those that are tapasigns of the innate sectors located in the endocrine glands or glands of internal secretion; The names of these chakras will be given later, in the section "Possibilities of the Tantric Way", where it will also be explained why the awakened virya should never provoke the activity of the logos Kundalini by means of yoga;

We will now refer to these seven chakras to explain concretely the function of the plasmatic principle, but the above conclusions can be applied without inconvenience to interpret the intervention of the Kundalini logos in any innate sector of the Ontic Register of the pasu.

But, before entering into the subject of the organic chakras, it is convenient to clarify the scope of the previous definition: even when the innate sectors have been defined as organic "contents", that is, as registers "rooted" in the organs, such a statement should not be interpreted in an excessively literal sense. This clarification is intended to avoid the naive belief that it would be enough, for example, to remove an organ to eliminate the innate sector "rooted", or "contained", in it; the truth, however, is completely opposite: the elimination of an organ DOES NOT AFFECT at all the innate sector that conforms it. Why? Answer: because the innate sector, whose registration shapes the organ, is in reality embodied in the soul of the pasu, in its "double" or "astral body". The registered Plan, the functional matrix of the organ, is that which is subposed in the organ as the term of its entity, that which "takes root" in it and subsists as the foundation of its individual existence; but the innate sector, whose register consists of that Plan, is itself founded in the complexion of the soul, receiving from it its metaphysical basis.

With this clarification in mind, let us now consider a particular chakra; for example, the so-called AJNA whose innate sector is "rooted" in the pituitary gland. The reasoning to be made is the following: in the innate sector of the hypophysis gland there is the record of a previous scheme whose plan consists in the project of an "experimental hypophysis gland", that is, a hereditary scheme experimentally projected by phylogenetic selection from the principle of progressive metempsychosis; the real hypophysis gland of the pasu is conformed on the basis of this hereditary scheme recorded in the innate sector: for this to occur, the hereditary scheme of the hypophysis gland must be subposed in the glandular entity in order to put an individual end to its universal archetypal nature; THE CONFORMATION OF THE REAL GLAND IS, THEN, THE EFFECT OF THE PLASMATION THAT GIVES IT
The hereditary scheme thus operates as a PLASMATRIX MATRIX of the formative series of the design, but what kind of matrix? not an ESSENTIAL MATRIX because it is the only one in each design, and in the case of the pasu design its capacity is such that it contains and determines the whole microcosm. Answer: the hereditary scheme of the pituitary gland, as well as any similar one, is a FUNCTIONAL MATRIX of the pasu design; but every FUNCTIONAL MATRIX is a Plan contained in the snail design or in the serpent design, which are hierarchically related to each other: as we saw in 'F': "The Hyperborean Wisdom, in fact, affirms that the snail design, and the serpent design which is subordinate to it, OCCUMPTS A HIGHER POSITION WITHIN THE PASU DESIGN BECAUSE IN SUCH DESIGN THE PRINCIPLE OF ENERGETIC MOVEMENT, OF WHATEVER NATURE IT MAY BE, UNDERLIES. What does it mean
this? Answer: that the movement of energy always follows a formal law whose description corresponds to some archetypal matrix of the snail design".

"The archetypal matrices of the snail design that determine the form of the energetic, psychic or vital movement (calorific, electric, chemical, hydraulic, mechanical, etc.) are called FUNCTIONAL MATRIXES by the Hyperborean Wisdom"; we prove, then, that the hereditary scheme that shapes the real gland is a functional matrix of the snail design, which is contained in the design of the design of maximum extension that exists, that is, the pasu design.

We can now understand the definition already advanced: CHAKRAS ARE FUNCTIONAL MATRIXES OF THE PASU DESIGN WHOSE STRUCTURE CONSISTS OF PREVIOUS SELF.

But the chakras are FIXED tapasigns, that is, fixed images, which seal the innate sectors of the Ontic Register of the pasu: what is the meaning of these images that stand out sharply on the innate sectors and, consequently, on the ontic screen of the organs? Answer: In the first place, the tapasignos are FIXED because the organs are INTERNAL ENTES, that is, entities permanently shaped by the register of the functional matrix. Secondly, we must consider the fixed image of the tapasigno chakra as a semic representation of the registered hereditary scheme: the image of the chakra is a symbol that prefigures the structure of the hereditary scheme and, with all rigor, it can be affirmed that such an image symbolically expresses the CAPACITY of the innate sector.

In short, in the innate sector of the real pituitary gland, a "hereditary scheme" is registered, the Plan of a pituitary gland, on the basis of which it is shaped and acquires organic identity: the hereditary scheme not only shapes the organ but also determines its particular function; this occurs because the hereditary scheme is also a "functional matrix", that is, an archetypal matrix of the snail design, which governs all the formal laws of the micro or macrocosmic energy; ON the real pituitary gland, on its ontic screen, a fixed image or tapasigno of the innate sector is distinguished: it is the AJNA chakra, which semetically represents the registered hereditary scheme, the CAPACITY of the registration. It is enough to extend this explanation to any microcosmic organ to understand the function of other chakras, since none of them differs too much in the essential from what has been exposed here: and with this the structural definition of the concept of chakra is completed, which we have understood in an organic context.

E - The Plasmator principle lies in the microcosmic germ.

Since we already have the structural definition of the concept of chakra, we can return to the subject of the "plasmator principle of the microcosm" and go deeper into the "mission" of the Logos Kundalini. This mission consists, as we have seen, "IN CONTROLLING THE GENERAL ORGANIC FUNCTION OF THE MICROCOSM", and it is fulfilled by the Logos Kundalini during the entire life of the pasu. However, in order to understand it easily, it is convenient to begin at the origin and refer to the activity of the plasmador principle during the very organization of the microcosmic organism.

If we start from the biological origin of the pasu, that is, from the microcosmic GERM, we can then complete the definition of the plasmatic principle and better understand its subsequent mission of "controlling the general organic function". But what is, metaphysically, a microcosmic GERM? Answer: a gravis atom driven to evolve by the Manu Archetype and individualized by the pasu design (see figure 56). Without repeating all that we have seen previously, we can define the generation of a microcosmic germ as THE BEGINNING OF A LIFE CYCLE OF THE ONTHETOTEMPORAL SUPERSERIE in which the evolution of the monad develops. The unfolding of the germ in this "life cycle," i.e., its growth and maturation, will result in a new "scheme of self," i.e., a new member of the superseries which will be preserved in an innate sector of the soul complexion. But the "soul" of the pasu, in which the superseries is registered, is only the material term of the evolving monad: at the physical end of the evolutionary process, the monad manifests as an individualized and highly evolved gravis atom, which is the soul of the pasu, begins each new "life cycle" of its evolution as a "microcosmic germ", being for this purpose embodied by the Aspect Logos with the pasu design. However, except for the "microcosmic" entity, every other external entity shaped by the Logos Aspect remains fixed in its conformation, even when it evolves, for all its changes conform to the capacity of the essential matrix subposed, that is, to the capacity of the Ontic Register which preserves the Plan of the particular design: the external entity has been shaped only once with its design, and this determination is sufficient to ensure its permanent individual existence. But the situation changes essentially when the Logos Aspect shapes the gravis atom with the pasu design: in such a case a simple external entity is not produced, with an evolutionary determination fixed a priori by the Plan of the design, but a microcosmic GERM endowed with an "active shaping principle".

Let's now see what this difference means.

First of all, we must imagine what happens when the Logos Aspect proposes the pasu design in the gravis atom: the gravis atom is enveloped in a BUBBLE or BALLOON whose capacity is that of the PHONETIC MATRIX of the design. The Hyperborean Wisdom calls the envelope of the germinal atom the GLOBE OF AKASA, although it also receives other more or less adequate names: GERMINAL EGG, VALVAR SHELL, ARK OF THE LOGOS, etc.

The "phonetic matrix" is, of course, a functional matrix of the snail design, and the secret of its form and structure has been a key to the Acoustic Kabbalah since ancient times. In the pasu design, this functional matrix occupies the "central place" of the Plan, in the sense that it is the first to manifest itself physically: allegorically, it can be supposed that the phonetic matrix constitutes "the center" of the capacity of the essential matrix. Its function, i.e. its law, is the first to act on the material plane to give birth to the human germ: THE PHONETIC MATRIX IS THE MAIN EXTREME OF THE PRINCIPLE OF INDIVIDUATION OF THE PASU DESIGN. Only from
of the globular formation that the phonetic matrix imposes on the gravis atom, it begins to

really the evolutionary process of the microcosmic germ whose growth and maturation will result in the ontic pasu, the human individual.

The form of the phonetic matrix, the globe of akasa, is, then, the first MATERIAL PLASMATION that the pasu design determines in the gravis atom, which, from then on, is transformed into a HUMAN GERMINAL ATOM, into a microcosmic germ. And in this first embodiment of the pasu design resides, precisely, what differentiates the microcosm from any other external entity: because THE PLASMATION OF THE GLOBE OF AKASA ENCLOSES IN ITSELF THE PLASMING PRINCIPLE. It is as if
the Logos Aspect, in embodying the pasu design, let its VOX be contained by the akasa globe: WITHIN THE BALLOON THERE THEN SUBSISTS THE KUNDALINI LOGOS, THE PLASMING PRINCIPLE OF THE MICROCOSMOS, THE VERB OF THE DEMIURGO.

The germinal atom thus consists of a gravis atom, with its indiscernible point wherein lies the being-in-itself of the Manu Archetype, concealed by a globe of akasa, i.e., embodied by the form of the phonetic matrix; but the content of the globe, that which IS NOT the gravis atom but which is encompassed by the limits of the phonetic matrix, is the Logos Kundalini, A MICROCOSMIC REPLICA OF THE VERB OF THE DEMIURGO: Therefore, the VOX of the Logos Kundalini is a microcosm-forming principle, analogous to the VOX of the Logos Aspect, whose external entity-forming power we have already studied. But what does the Logos Kundalini embody? Answer: the totality of the microcosm; except for the principle of the germinal atom, the globe of akasa, which has been embodied by the Logos Aspect, it is the Logos Kundalini who embodies the Plan of the pasu design, who concretizes it in all the functional integrity of its organs. The Logos Aspect, as we have seen, only embodies "the center" of the phonetic matrix, that is to say, the center of the capacity of only one among billions of archetypal matrices of w h i c h the pasu design consists: but from that center, in which has been contained a Word, an active shaping principle, continues the shaping of the Plan of the pasu design, a shaping which takes place ON the globe of akasa, i.e., externally, because its shaping power operates FROM WITHIN OUTSIDE the globe of akasa. To understand this action of the Logos Kundalini, one must imagine the shaping principle as a VIBRATORY FORCE whose WAVES are transmitted through the globe carrying the information of the Plan. In other terms, and without disdaining allegorical figures: THE SOUND OF THE LOGOS PASSES THROUGH THE THIN MEMBRANE OF THE GERMINAL EGG; EACH "WORD", RHYTHMICALLY UTTERED, HAS THE POWER TO SHAPE A FORM OUTSIDE THE EGG; INDEED, EACH "WORD" IS A FUNCTIONAL MATRIX OF THE PASU DESIGN; THEREFORE, WORD AFTER WORD, THE LOGOS KUNDALINI "READS" THE PLAN OF THE DESIGN AND SHAPES IT OUTSIDE, CONCRETIZING IT IN ITS ORGANIC INTEGRITY; THIS "READING" IS DONE DIRECTLY FROM THE SOUL COMPLEXION WHERE THE PLAN OF THE DESIGN IS REGISTERED, THAT IS TO SAY, FROM THE GRAVIS ATOM INSIDE THE EGG: SUCH ATOM IS BUT THE PHYSICAL EXPRESSION OF THE EVOLUTIONARY MONAD OF THE PASU AND, IN ITS COMPLEXION, THE ONTICOTEMPORAL SUPERSERIES OF PREVIOUS SCHEMES IS RECORDED. THUS, THROUGH THE CREATIVE POWER OF THE VERB, THE MICROCOSM IS STRUCTURED AROUND THE ORIGINAL EGG; THE EGG, THE

THE "GLOBE OF AKASA" IS THE FIRST THING EMBODIED AND THE PLASMING PRINCIPLE OF THE MICROCOSM; THE "GLOBE OF AKASA" IS THE METAPHYSICAL FOUNDATION OF THE MICROCOSMIC ORGANISM; AND THE "ACTIVE PLASMING PRINCIPLE" IS WHAT SHAPES EVERY ORGAN, ADJUSTING IT TO THE PARTICULAR PLAN REGISTERED IN ITS INNATE SECTOR AND MAKING POSSIBLE ITS INDIVIDUAL EXISTENCE AS AN INTERNAL ENTITY. AS THE PLASMATION BECOMES MORE AND MORE EXTERNAL TO THE GLOBE OF AKASA, THE INTERNAL ENTITIES THAT ARE ORGANIZED OCCUPY MORE SPACE AND THUS INCORPORATE MORE MATERIA GRAVIS INTO THE COMPOSITION; THE PLASMATORY POWER OF THE LOGOS KUNDALINI MAKES EACH "WORD", OR INNATE SECTOR, CORRESPOND TO AN ORGAN; BUT THE INNATE SECTORS ARE REGISTERED IN THE COMPLEXION OF THE SOUL, WHILE THE ORGANS ARE PRODUCED WITH NEW MATERIA GRAVIS "ON" THEM: IN OTHER WORDS, THE POWER OF THE LOGOS KUNDALINI BUILDS ONE BODY UPON ANOTHER, A MATERIAL ORGANISM UPON A SOUL ENTITY; HENCE THE SOUL ENTITY IS CONSIDERED AS A "DOUBLE BODY" OF THE MICROCOSMIC ORGANISM.

EACH ORGAN CORRESPONDS TO AN INNATE SECTOR OF THE "DOUBLE BODY" AND, FOR THIS REASON, IT IS AFFIRMED THAT THE DOUBLE BODY "ANIMATES" EVERY MICROCOSMIC ORGAN, GIVING IT ITS PARTICULAR VITALITY. IN THE CASE OF THE CEREBRAL ORGAN, SUCH ANIMATION ACQUIRES A SPECIAL CHARACTERISTIC INASMUCH AS THE NEUROPHYSIOLOGICAL STRUCTURE ALLOWS THE MANIFESTATION OF THE SOUL UNDER THE FORM OF A "RATIONAL SOUL SUBJECT" OR REASON. FINALLY, WHEN THE MICROCOSMIC GERM DEVELOPS ORGANICALLY IN ITS ENTIRETY, THE SOUL SUBJECT OPERATES IN THE PSYCHIC STRUCTURE AND BUILDS THE CULTURAL STRUCTURE AND THE SCHEME OF ITSELF IN THE FORM ALREADY STUDIED.

It is only worth adding that the akasa globe, the metaphysical foundation of the "microcosm", REMAINS AS SUCH THROUGHOUT THE ENTIRE LIFE CYCLE.

As the microcosmic organism is structured on its base, the globe of akasa occupies a place that is more and more INTERNAL; therefore, at any moment of the vital cycle, the globe can be located INSIDE the microcosm, in a place close to the innate sector of the muladhara chakra, that is, at the level of the sacral bone of the spinal column. It is because of this character of permanent interiority that the globe of akasa presents that the Hyperborean Wisdom also qualifies it as "PHONETIC NUCLEUS OF THE MICROCOSMIC GERM": the phonetic nucleus, of course, has the capacity of the phonetic matrix.

Using such a qualification, one arrives at similar definitions: THE MICROCOSMIC GERM POSSESSES A PHONETIC NUCLEUS IN WHICH THE PLASMATIC PRINCIPLE RESIDES; IF THE GERM DEVELOPS, THE NUCLEUS REMAINS IMMUTABLE DURING THE WHOLE CYCLIC PROCESS, ENSURING EVEN, BECAUSE OF ITS "MISSION", THAT THE PROCESS OF THIS DEVELOPMENT CONFORMS TO THE "GENERAL FUNCTION" OF THE MICROCOSMIC ORGANISM; HOWEVER, THE NUCLEUS CAN BE ABNORMALLY ALTERED BY THE

YOGA PRACTICES. The phonetic nucleus, the akasa globe, is therefore not INALTERABLE: it only remains so during the life cycle of the microcosmic germ; however, it is a reality that THE EGG CAN BE BROKEN and that THE POWER OF THE LOGOS KUNDALINI CAN BE RELEASED WITHIN THE CAPACITY OF THE
MICROCOSMIC ORGANISM. This alteration of the phonetic nucleus, this rupture of the germinal egg, undoubtedly constitutes a serious strategic error for the awakened virya, UNLESS IT IS PERFORMED ACCORDING TO TANTRIC TECHNIQUES.
HYPERBÓREAS, as demonstrated in article 'N' and in the subsection "Possibilities of the Tantric Way".

Finally, it should not be insisted that the microcosmic germ, as described here, is metaphysically analogous to the macrocosm: the Plan of the germ, contained in the pasu design, is a replica of the Plan of the macrocosm.

Particularly noteworthy in this analogy is the correspondence between the germinal egg of the microcosmic germ, in which the Logos Kundalini is contained, and the macrocosmic Primordial Egg: just as the production of a microcosm is the work of the Logos Kundalini operating from the germinal egg, so the production of the macrocosm is the work of the VOX of the One operating from the Primordial Egg.

F - The general organic function.

Up to this point we have described the "generating" aspect of the Logos Kundalini, its primordial activity as the plasmanizing and producing principle of the microcosmic organism: the next step we propose to take is to study the subsequent "mission" of the Logos Kundalini, which consists, as we have seen, in "CONTROLLING THE GENERAL ORGANIC FUNCTION OF THE MICROCOSMOS". However, we are not yet ready to take that step.

As we know, the Logos Kundalini produces the microcosmic organism with the shaping power of its VOX, shaping the pasu design in the outer region of the akasa globe, but exercising this power from within the akasa globe. Upon this globe, which is its essential support, the human germ grows and matures, developing the microcosmic organic structure ACCORDING TO ITS GENERAL FUNCTION.

Before explaining how the Kundalini Logos ensures that the development of the germ does not deviate from the "general function", we must make sure that this concept is clearly understood.

Every microcosmic germ develops completely during a LIFE CYCLE: in the period of such a cycle, the soul evolves according to the "continuous function of evolutionary progress" whose graphic representation is the ELIX curve in figure 56. At each moment of development, that is, at each point of the ELIX curve, the germ has reached an evolutionary degree and presents an INDIVIDUAL FORM; therefore, in figure 63, and for the particular example of an evolutionary horse, it has been shown that to each point of the continuous function corresponds an "individual form", all of which form an "onticotemporal series". In the same way, we can now imagine that, on the ELIX curve of figure 56, there exists a series of individual forms, each one of which

corresponds to a degree of development of the microcosmic germ; this complete onticotemporal series, that is, from the plasmation of the akasa globe to organic disintegration, has the duration of a LIFE CYCLE. Applying concepts already studied, the following must be clear: THE AGGREGATE OF ALL INDIVIDUAL FORMS OF THE ONTICOTEMPORAL SERIES OF THE PASU, DURING A LIFE-CYCLE, IS CALLED "SCHEME OF SELF".

Now, the soul does not limit itself to evolve during a vital cycle, and to develop a scheme of itself, but its experience extends to countless vital cycles: in that plurality of lives the soul is rehearsing and selecting all the organic structures that will allow it to perfect the microcosm and to fulfill the final objective of concretizing its entelechy. As the movement of the soul always obeys the continuous function, and as in each vital cycle a particular scheme of itself is developed, it follows that the continuous function considered in its maximum extension reveals an ONTO-TEMPORAL SUPERSERIES, that is, a superseries of "schemes of itself", as a concrete expression of the evolutionary progress. All the schemes of the superseries are incorporated into the soul after each vital cycle and are permanently preserved in it encoded by the pasu design, that is to say, contained in the capacity of the archetypal matrices. But when the soul animates the unfolding of a microcosmic germ, each such scheme occupies an innate sector of the Ontic Register and subsists as the essential foundation of the particular functions of the organs; HOWEVER, THIS DISTRIBUTION DOES NOT MEAN THE DISCOMPOSITION OF THE SUPERSERIES.

In other words, the fact that the previous schemes are SPATIFICALLY distributed, that is, each one in its innate sector and distanced from each other, does not imply their disconnection as members of the superseries: ON THE CONTRARY, EVEN WHEN THEY APPEAR DISTRIBUTED UNDER ALL THE ORGANS OF THE MICROCOSMIC ORGANISM, THE REGISTERED SCHEMES ALWAYS REMAIN UNITED IN THE CONTINUOUS FUNCTION OF THE EVOLUTIONARY PROGRESS, IN THE
ELIX CURVE. In truth, all the innate sectors, whose schemes determine the particular function of the organs, are united in the continuous function of the evolutionary progress of the soul, that is to say, in the function with which the microcosmic germ unfolds in its totality: it is because of this global character that the continuous function is also called GENERAL FUNCTION OF THE MICROCOSMIC ORGANISM.

Using the concept of "meaning as a path", we can express allegorically this important conclusion: IN THE MICROCHOSMIC ORGANISM THERE IS A SPIRAL PATH THAT LINKS ALL THE INNATE SECTORS OF THE ONTIC REGISTRY, THAT IS, ALL THE
CHAKRAS. When we studied the Ontic Register, we had already observed that the "thread of consciousness" allows the Logos Aspect's faculty of registering to infer the contents of any sector; now we understand the thread of consciousness, a thread of continuous meaning, as if it were a path that PASSES through all the innate sectors; but the thread of consciousness is only one for each soul and, allegorically, in another section we had already called it the ELIX PATH, although we consider particularly THE PATH THAT PASSES THROUGH THE PSYCHIC STRUCTURE. It thus turns out that the "path" that links the innate sectors, the chakras, is the ELIX WAY considered in its maximum extension, that is, "beyond the psychic structure".

The section of the path of ELIX that passes through the innate sectors and connects the different chakras with each other, the Hyperborean Wisdom calls it ELIX CHANNEL. Although it is clear what we are referring to when we speak of ELIX CHANNEL, we should warn here about a very frequent error in synarchic esotericism: we are referring to the theories or "systems" that speak of "CHANNELS" or "NADIS", that is, that affirm the existence of a plurality of paths that connect the "centers" or "vortexes" with each other. Against such theories the Hyperborean Wisdom affirms that they are founded on gnoseological errors: THERE IS NOT A PLURALITY OF ASTRAL OR ENERGETIC CHANNELS, BUT "ONE" SINGLE ELIX CHANNEL, "ONE" SINGLE ELIX PATH, "ONE" SINGLE GENERAL FUNCTION. The

The error comes from the impossibility that the lost Viryas have to apprehend the onticotemporal superseries in all its evolutionary extension: it is common that a lack of metaphysical perspective causes the impression that the "centers" or chakras are linked to a TANGLE of channels; it is then believed to be in front of a kind of "astral structure", a structure in which the chakras would be "knots" and the channels, or nadis, the "links". Needless to say that this belief is nonsense: one thing is the microcosmic organic structure and quite another the soul or double body. The soul IS NOT A STRUCTURE but a monad manifested in the material plane, that is to say, a plastic matter in which its natural history is embodied as an onticotemporal superseries of schemes. Only the defect of observing the soul history, or the Ontic Record, afflicted with gnoseological color-blindness explains the structural confusion, the belief that the soul may consist of a network of energy channels, analogous to a mere material organism.

G - Action of control of the Kundalini logos.

Returning to the mission of the Kundalini logos, it is only now possible to explain how it CONTROLS THE GENERAL ORGANIC FUNCTION OF THE MICROCOSMOS.

First of all, let us note that the "general function of the microcosmic organism" is THE FORM OF THE EVOLUTIONARY PROCESS OF THE GERM.

Or, in other words: the development of the evolutionary process of the germ takes the form of the general function. But the general function, considered in itself

From whom does it take its form? Answer: from the essential matrix. This is evident because the essential matrix contains the Plan of the microcosm, a Plan that develops as an onticotemporal superseries in the ontic Register from where it shapes the evolutionary process of the microcosmic germ, both in the general form of the organism and in the particular form of the organs. Thus, it is the "form" of the essential matrix or, more precisely, its CAPACITY, which determines the general function of the microcosmic organism. Similarly, it can be said that the particular function of an organ takes the form of its functional matrix, i.e. its CAPACITY.

Secondly, we must consider the possibility that the general function of the organism (or the particular function of the organ) deviates from the form of the essential matrix (or the functional matrix): if this happens, the evolutionary process of the organism ceases to point towards the entelechial purpose. It is THEN THAT THE KUNDALINI LOGOS INTERVENES TO "CONTROL THE GENERAL FUNCTION".

It also does so in the case of the evolutionary process of an organ: if its particular function deviates from the form of the functional matrix, then the Kundalini logos intervenes to control the particular function.

It should be clarified that the Kundalini logos is ready to intervene AT ANY MOMENT OF THE LIFE CYCLE to control the general function or the particular functions: IF AT A GIVEN MOMENT IN THE EVOLUTIONARY PROCESS OF A MICROCOSMIC GERM, ITS GENERAL (OR PARTICULAR) FUNCTION DEVIATES FROM THE FORM OF THE ESSENTIAL (OR FUNCTIONAL) MATRIX, THEN, AT "THAT MOMENT", THE LOGOS KUNDALINI INTERVENES TO RE-ESTABLISH THE ARCHETYPAL FORM OF THE FUNCTION.

How does the Kundalini logos perform this CONTROL ACTION?

Answer: It is necessary to distinguish two cases: that the general function of the microcosmic organism has deviated from the form of the essential matrix or that the particular function of an organ has deviated from the form of the functional matrix; the order of these cases will be maintained hereafter, and we will refer to them as "the first case" or "the second case". In either case THE MANNER in which the Kundalini logos intervenes is the same: it emits its VOX, FROM THE PHONETIC CORE, AND ITS "WORDS" CIRCULATE THROUGH THE SPIRAL CHANNEL, STOPPING FOR AN INSTANT AT EACH CHAKRA TO REPRODUCE ITS SCHEME; AND THE MERE TRANSMISSION OF ITS VOX THROUGH THE ELIX CHANNEL IS ENOUGH TO CONTROL THE GENERAL FUNCTION AND THE PARTICULAR FUNCTIONS.

In the first case, because it is a very large deviation, the VOX travels the ELIX channel from one end to the other, stopping at each innate sector and reproducing the schema registered there; but as the VOX is an active plasmator principle, its reproduction is equivalent to an effective recreation of the schematized organ. When the path is completed, what happens is that the whole microcosm has been recreated and, therefore, reoriented in the general function: the evolutionary process then obeys the continuous function and the germ continues its development that points smoothly towards the entelechial purpose. Naturally, if for some reason the general function cannot be re-established, the VOX has sufficient power to cause the organic disintegration of the germ, that is to say, the end of the vital cycle.

In the second case, when the deviation affects the particular function of an organ, VOX only needs to reach the corresponding innate sector and reproduce the hereditary scheme contained therein, to functionally determine the organ and reintegrate it into the general function of the organism.

Thus, the mission of the Kundalini logos ensures that the overall function of the evolutionary process of the microcosmic germ is ADJUSTED to the form of the essential matrix. By its regulating action the microcosmic organism will unfailingly tend towards the

entelechial finality, that is, towards the limit of the general function: this finality, this limit, is the "microcosmic objective of the finality of the pasu", that is, ontic autonomy.

We now understand better what the mission of the Kundalini logos is: to CONTROL that the general function of the microcosmic organism does not deviate from the form of the essential matrix. And we have also seen how it executes this CONTROL: by simply circulating with its PLASMING VOICE through the ELIX channel, it succeeds in correcting the deviation of the general function. However, to reach a full understanding of the mission of the Kundalini logos, we have yet to establish how it notices this deviation. But the answer is very simple, even if the concepts involved mean extreme complexity: the logos Kundalini warns that there is a DEVIATION when the evolutionary process of the microcosmic germ becomes UNSTABLE. The opposite is also true: there is CONTROL when the evolutionary process demonstrates STABILITY. Hence, a more rigorous definition of the mission of the Kundalini logos states that it consists in MAINTAINING THE STABILITY OF THE EVOLUTIONARY PROCESS OF THE MICROCOSMIC GERM: "STABILITY" (OF THE EVOLUTIONARY PROCESS OF THE MICROCOSMIC GERM) IS OPPOSITE TO "DEVIATION" (OF THE GENERAL FUNCTION OF THE MICROCOSMIC ORGANISM); THE GREATER THE STABILITY OF THE EVOLUTIONARY PROCESS THE LESSER THE DEVIATION OF THE GENERAL FUNCTION and VICEVERSE.

Undoubtedly, the whole weight of the definition rests on the concept of STABILITY: this indicates that a prior explanation of this concept is necessary to understand rigorously the mission of the Kundalini logos. Now, the "stability" r e f e r r e d t o in the definition has the specific meaning of "ORGANIC STABILITY", which requires a STRUCTURAL explanation of the concept. But such an explanation cannot be more complex, so we will systematically approach the proposed meaning, starting in the following article with a general definition of stability. Then, in article 'I', a "prior concept" (to the notion of "organic stability") will be described, which will be employed in article 'J' as the foundation of the structural definition of stability.

H - General concept of stability.

In the most general way, the word "STABILITY" means the PERMANENCE or DURATION of a thing; for example, a body in EQUILIBRIUM will be "STABLE" as long as it remains or lasts in that state. But the mission of the Kundalini logos consists in "maintaining the stability of the evolutionary process of the microcosmic germ": what we are interested in knowing is the "stability of a process", that is to say, of something in MOTION, of a phenomenon that can only be described in terms of its variable magnitudes. This will not be difficult because stability does not only reach that which remains unchangeable: MOTION CAN ALSO BE "STABLE". Referring exclusively to the movement of an evolutionary process, the "general concept of stability" affirms that: 'A MOTION WILL BE STABLE IF THE REASON FOR ITS CHANGE IS MAINTAINED AT ALL TIMES.

In order to explain the general concept, we must begin by studying what the movement of the evolutionary process consists of. By means of some examples, the first

of which is the

While we consider the movement as a simple displacement of a body, we will emphasize that any process is characterized by two functions that must be clearly distinguished.

Let us apply, for example, the general concept to a body falling freely toward the Earth: without any doubt its motion is "stable" because at all times the reason for its change is maintained; this reason is known as the LAW OF UNIVERSAL GRAVITATION. In particular, the movement of an Archetype, that is, the EVOLUTIONARY PROCESS, is stable when the reason for its change is maintained: we have defined this reason as the "law of evolution" or "continuous function of evolutionary progress". Living structures, such as plant or animal entities, grow and develop according to an evolutionary process and therefore it is usual to speak, for example, of "stability" in the growth of a plant when its development responds to the law of evolution. In the case of the microcosmic germ, and here is where the property of the term is seen, it is evident that its evolutionary process will be STABLE as long as it remains faithful to the general function, which is THE REASON FOR ITS CHANGE.

These examples demonstrate the validity of the general concept: THE STABILITY OF AN EVOLUTIONARY PROCESS DEMANDS THE PERMANENCE OF THE REASON FOR ITS CHANGE. But now we know much more about the movement because, such a requirement, IMPLIES THAT THE MOVEMENT MUST OBEY A LAW OR FUNCTION: however one looks at it, we have made, in the process, the distinction between MOTION and the UNIVERSAL LAW that governs it. Such a distinction is, of course, purely analytical, but not for that reason devoid of real foundations: without forgetting that in the real phenomenon ALL the variables of the evolutionary process are structurally linked, there is no inconvenience in studying each one of them according to their mutual relations. Only in this way will we be able to understand the essence of stability, for "the permanence of the reason for its change", demanded of the process, can ONLY be explained as a RELATIONSHIP OF EXACTNESS between the movement and its law.

In order to make the explanation clear, it is convenient to generalize the definitions for "any evolutionary process".

Every evolutionary process is characterized by two things: the MOTION, real and complex, with which it develops, and the UNIVERSAL LAW that governs the movement and to which it tends to obey.

The "REAL MOTION" of the process is a movement resulting from the combined action of all the "internal" variables of the phenomenon, i.e. it is the total and external movement of the phenomenon: all interaction between external entities is concretized among the REAL MOVEMENTS of their respective evolutionary processes. From the analytical point of view, the real MOTION of every process is also called "REAL FUNCTION"; the real function is a dependent variable of the universal law.

On the other hand, the universal LAW that governs the real motion receives different qualifications according to the context of the definition: IDEAL FUNCTION, ARCHETYPICAL FUNCTION, PATTERN FUNCTION and PRESET FUNCTION. Here we are going to
briefly explain the reason for such qualifications and then we will use them interchangeably, i.e., synonymously, to refer to the universal law of all evolutionary processes.

In opposition to the real function of the process, the universal law that governs the movement, distinct from the movement itself, is called IDEAL FUNCTION, because such a law cannot be directly apprehended from the reality of the phenomenon, but must be inferred ideally from empirical observation. The "real movement" is, of course, extremely complex because it is integrated by the totality of the physical variables in which the evolutionary impulse of the universal Archetype manifests itself: every energetic species or organic function, for example, are internal variables that integrate the real movement of the evolutionary process of an entity. In order to justify the qualification of IDEAL FUNCTION given to the universal law that governs the real movement, we will resort to a simple example in which the movement is reduced to "translation of bodies": the conclusions obtained can then, by analogical induction, be extended to other forms of movement, since a "universal law" can govern any type of movement, whether energetic, functional or organic.

If with the same initial conditions, coincidence of time and immediacy of space, a set of similar bodies is allowed to head towards the earth in "free fall", it will be found that the SPECIFIC motion of each specimen is slightly different from that of the other; nevertheless it is affirmed that all the motions are reached by the GENERALES of the universal gravitational law; that is to say that, in spite of their specific differences, the motions TEND TO FIT to a universal law; but this law, which, because it governs all specific real movements, must be "beyond them all," must be inferred by observation and COMPARISON, that is, by APPLICATION of one real function to another in order to verify the specific analogies and determine the GENER of the universal law; and such an APPLICATION, of course, can only be made by a systematic subject, that is, by the cultural subject in the cultural structure. It is evident that a GENERAL law thus inferred, by systematic application of the specific real functions, is only a TAJADA CONCEPT of the cultural structure, a function of function, an IDEA: hence the qualification of IDEAL FUNCTION attributed to the universal law governing the real movement of every evolutionary process. In general, the ideal function is a concept whose extension embraces all the specific real movements that its description includes. Now, the conclusion that the universal law governing the real motion is an IDEAL function does not imply in any way its NON-EXISTENCE: that a function is IDEAL only means that it EXISTS IN ANOTHER PLANE, that it BELONGS TO ANOTHER ORDER OF EXISTENCE. But neither does it
it should be believed that, being situated on an IDEAL PLANE, the universal law, although existing, is a merely imaginary entity: on the contrary, everything imaginary or ideal receives its semic foundation from the archetypal memory, which is an inverted copy or reflection of the macrocosmic archetypal plane. Thus, everything that is IDEAL is also ARCHETYPICAL and that is why the IDEAL FUNCTION is also called ARCHETYPICAL FUNCTION.

But the frontier between species and genus "marks the limit of rational certainty" for the awakened virya, how is it, then, that we ACCEPT THE EXISTENCE of universal laws if they are only generic concepts? Answer: because the universal laws possess an ontic foundation which other universal or generic concepts lack; such foundation lies in the functional matrices of the design of the entities and, therefore, this indicates that the revelation of the laws is foreseen for man. To see this clearly, it is necessary to affirm the ENTITY of every evolutionary process: thus the individual existence of a process, as an entity, depends on the concurrence of two terms, one universal and the other particular; the universal term is the EVOLUTIONARY IMPULSE which, in itself, is analogous to that of all the universal Archetypes; that is to say, the EVOLUTIONARY IMPULSE which, in itself, is analogous to that of all the universal Archetypes: THE EVOLUTIONARY IMPULSE IS A UNIVERSAL BEING; but the evolutionary impulse is the effective cause of the REAL MOTION of the process, and therefore we shall call this movement the LEGAL NATURE of the process. On the other hand, we know that in every specific entity it is the particular design that completes the universal nature granted to it by the Archetype; but the design is, in reality, a Plan composed of a series of archetypal matrices: the essential matrix of this series is what completes the universal ontic nature and determines "that" specific entity; in the essential matrix, as part of its Plan, is integrated the "snail design", which consists of a series of functional matrices: such matrices determine the UNIVERSAL LAWS that govern the movement of energy in any of its typical manifestations; well: IT IS THE FUNCTIONAL MATRIXES THAT TERMINATE THE "LEGAL NATURE" OF THE PROCESS, THAT IS TO SAY, THE
REAL MOTION OF THE EVOLUTIONARY PROCESS; only by the determining action of the functional matrices does the real movement acquire specific individual existence, conforms to a law, maintains the reason for its change and becomes stable. Thus it is that the real movement, or any of its component internal variables, appears to be governed by special laws, laws that the subject then synthesizes and generalizes as "universal laws".

It is now clear that the form of universal laws, i.e., of IDEAL FUNCTIONS is determined by the functional matrices of the design; more precisely: EVERY "UNIVERSAL LAW" IS THE DESCRIPTION IN A USUAL LANGUAGE OF THE CAPACITY OF A FUNCTIONAL MATRIX.

Summarizing what we have seen about the evolutionary process, we distinguish two things in it: the real movement, which we have called "legal nature of the process", and the universal law or ideal function, that is, the capacity of the functional matrix that shapes the real movement. With such a distinction: TO THE LEGAL NATURE, IN WHICH THE ACTUAL MOTION OF THE PROCESS CONSISTS, THE FUNCTIONAL MATRIX PUTS INDIVIDUAL TERM; THE ACTUAL MOTION TENDS THEN TO "ADJUST" TO THE FORM OF THE FUNCTIONAL MATRIX AND, THEREFORE, IT IS SAID THAT IT "OBEYS" TO A UNIVERSAL LAW AND, ALSO, THAT IT IS "STABLE".

The universal law, as it is seen, exerts a conforming or MATRICIAL power on the real motion and hence, in addition, it is qualified as a PATTERN FUNCTION.

Functional matrices, as we know, are fixed capacities, registered in the entities to conform the energetic movements or organic functions; for what we have just seen, such capacities are the "matrix" of the universal laws, or

IDEAL AND ARCHETYPICAL FUNCTIONS, which determine the real movement, or REAL FUNCTION, of the evolutionary process. But, being registered in the entity, the universal laws always remain fixed even when they conform to the variables determined by them: in a PRE ESTABLISHED way the universal law or ideal function comes to cause the form of the real movement or real function of the evolutionary process and for that reason, it also receives the qualification of PRE ESTABLISHED FUNCTION.

Now that we know how to distinguish clearly between the real function and the ideal function, which intervene in the evolutionary process of every entity, we will be able to understand the general concept of "stability". This concept affirms that "an evolutionary process is stable if the reason for its change is MAINTAINED at all times"; but the analysis of the process showed us that "the reason for its change" is the universal law or functional matrix that shapes the real movement: the conclusion of this is that STABILITY DEPENDS ON HOW RELIABLY THE REAL FUNCTION FITS THE FORM OF THE PRE ESTABLISHED IDEAL FUNCTION.

To understand the stability of an evolutionary process, then, it is necessary to observe the way in which the real function tends to adjust itself to the ideal function, that is to say, the way in which the real movement obeys the universal law. And such an observation, to be effective, must be made INSTANT BY INSTANT, simultaneously, in both functions. In other words, it is possible to consider analogically the real and ideal functions as analytic variables, functionally linked to each other, and to observe the ordered pairs of values: THE RELATIONSHIP BETWEEN AN ORDERED PAIR OF VALUES OF THE REAL AND IDEAL FUNCTIONS WILL GIVE US AN "INSTANTANEOUS" INDICATION OF
STABILITY. The instantaneous value of stability is thus defined as a PUNCTUAL RATIO between the real and ideal functions.

It is evident that the successive observation of the instantaneous value of stability in an evolutionary process makes it possible to treat it as if it were a function dependent, at the same time, on the real and ideal functions: STABILITY, AS AN ANALYTICAL FUNCTION, IS CALLED THE "ADJUSTMENT FUNCTION" OF THE EVOLUTIONARY PROCESS, AND EACH
INSTANTANEOUS VALUE "ACCURACY RATIO". When between a real function and a pre-established ideal function a "function of adjustment" is verified, it is affirmed that the real function is REGULATED by the ideal function, or that the real movement is REGULATED by a universal law. The study of the stability under the form of "function of adjustment" of the evolutionary processes, and of their instantaneous values as "relations of exactitude", is the object of the "Theory of Control of the evolutionary processes" that is developed in the psychosocial Strategy of the Hyperborean Wisdom.

How is the "accuracy ratio", i.e. the instantaneous value of stability, determined? Answer: by the point DIFFERENCE (Diff.) between the corresponding values of the real and ideal functions: THE DIFFERENCE IS THE MEASUREMENT OF ACCURACY. IS THE MEASURE OF ACCURACY; if between two corresponding values of the real and ideal functions there is an appreciable Diff., this indicates a "lack of accuracy" or instability; the greater the Diff. the greater the instability and the smaller the Diff. the greater the instantaneous stability of the evolutionary process; the Diff. and the instantaneous stability are, therefore, the most important factors in the evolutionary process, and the instantaneous stability are, then, INVERSELY PROPORTIONAL; thus, the maximum stability is reached when the Diff. is minimum, that is to say, when the Diff.

is equal to zero, moment in which the point of the real function has been identified with the corresponding point of the ideal function.

This answer implies, as we shall see, the execution of a COMPARISON OPERATION between both functions such as to establish the difference in each of the ordered pairs that relate them. Such an operation can only consist of the PUNCTUAL APPLICATION of one function on the other to highlight their differences; in other words: both functions are compared and a kind of mathematical contrastation is carried out which highlights the punctual differences (Diff.) as instantaneous values of stability. If, as a result of the punctual application, it is verified that the real function coincides EXACTLY with the ideal function, this means that the stability is maximum. The condition for the stability of an evolutionary process to be maximum is, therefore, that the real function exactly matches the pre-set ideal function; such EXACTITUDE
implies that the real function has to obey PUNCTUALLY AND RELIABLY the ideal function in all its path. It is evident that, in the case of maximum stability, when the real function coincides exactly with the ideal function, THERE IS NO APPRECIABLE DIFFERENCE (Diff.) BETWEEN BOTH FUNCTIONS. Hence the strange consequence that the "fitting function", for the case of maximum stability, IS VOID AT ALL ITS POINTS. This will be better understood if we refer to instantaneous stability: MAXIMUM INSTANTANEOUS STABILITY IS REACHED AT THE MOMENT WHEN A POINT OF THE REAL FUNCTION IS IDENTIFIED WITH A CORRESPONDING POINT OF THE IDEAL FUNCTION; AT THAT MOMENT, THE VALUES OF BOTH FUNCTIONS ARE IDENTICAL AND, THEREFORE, THERE IS NO DIFFERENCE (Diff.) BETWEEN THEM, I.E. THE DIFFERENCE IS EQUAL TO ZERO.
In the considered case, of maximum stability during the whole development of the evolutionary process, the point difference cannot be detected at any time because the real function is permanently identified with the ideal function: that is why the "adjustment function" is continuously null.

But the case of "maximum stability" expresses a limit that is rarely reached in reality: the "normal" thing is that the real function TENDS to conform to the ideal function, progressively APPROXIMATING to its universal law. The way in which this approximation takes place determines the form of the function of adjustment: this is why the study of the form of the function of adjustment makes it possible to understand and evaluate the degree of stability of an evolutionary process. Of the countless forms that the adjustment function can take, we will examine here only the two most significant ones, i.e. those representing the cases of "high stability" and "instability".

In the analog quadrant of Figure 64, the abscissa axis is intended to represent values of the ideal function and the ordinate axis for values of the real function; thus to each point of the quadrant (Fr, Fi) corresponds an ordered pair, and each point of the quadrant represents a RELATIONSHIP of the real and ideal functions. If we call such points EXACT RELATIONSHIP, we must admit that every curve drawn on the quadrant represents a typical case of "fitting function" and that the shape of the curve symbolically expresses the variation of stability.

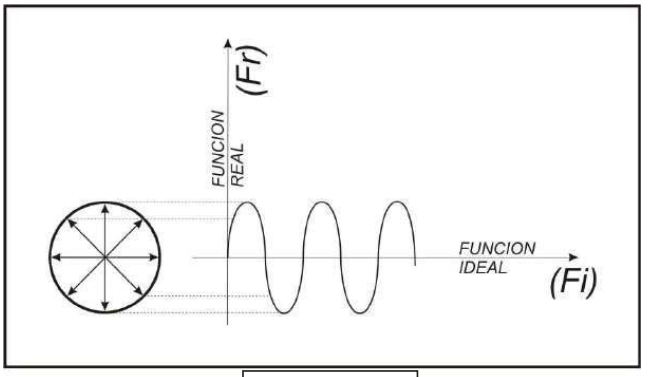

FIGURE 64

The sine curve in Figure 64 shows us the case of MAXIMUM UNSTABILITY: this occurs when the fitting function OSCILLATES around the ideal function. The maximum stability, of course, is OVER THE AXIS (Fi), i.e. over the universal law: towards the axis the fitting function should tend to stabilize the process, which it will never be able to do if it is sine-shaped. In this way the evolutionary process is unstable because its real function will never coincide exactly with the pre-established ideal function.

In Figure 65 we see the case where the tuning function has the form of a SHARP sine wave: in this case the stability is high because the amplitude of the tuning function DECREASES continuously tending to zero. This causes the process to become increasingly stable, reaching maximum stability when the tuning function is zero. The mode of approaching maximum stability can best be visualized by looking at the UPPER INVOLVING CURVE, which clearly shows how the actual function TRENDS towards the ideal function. This envelope curve is, in particular, a logarithmic function; consequently, the actual function tends logarithmically to conform to the ideal function.

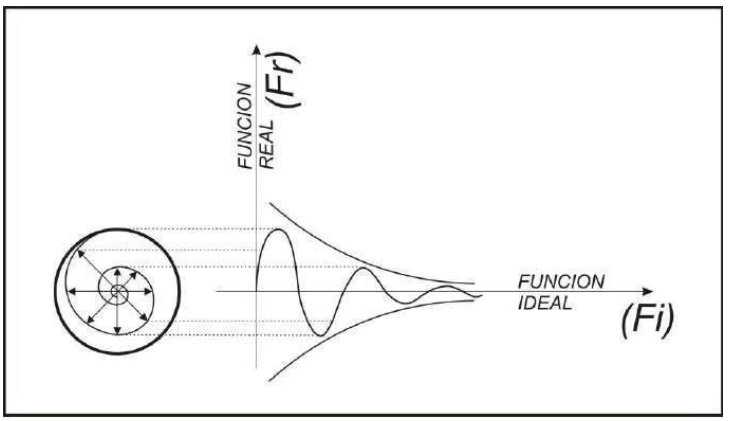

FIGURE 65

The problem of stabilizing an unstable process consists, as it turns out, in DAMPING the oscillation of the fitting function: the effect of damping consists in continuously decreasing, relative to a logarithmic function, the WIDTH of the fitting function (see Figure 65). This shows that stability is related to WIDTH; but what does this relationship mean? Answer: the WIDTH of the sine wave, which represents the fitting function, is the measure of the DEVIATION that exists between the real function and the ideal function. To verify it let us make the following reasoning: First - if there is amplitude there is deviation; Second - if the amplitude is constant the process is unstable because the fitting function oscillates constantly on the axis of the ideal function: in this case (see figure 64) the DEVIATION, that is to say, the measure of the AMPLITUDE, is also constant; ANY CONSTANT VALUE OF THE DEVIATION ASSURES THE UNSTABILITY OF THE PROCESS; Third - if the amplitude is constant, the process is unstable.
continuously decreases, as in Figure 65, THE DEVIATION GOES TO ZERO; this indicates that in a limit the real function will be equal to the ideal function, which is a typical case of stability; Fourth - if the amplitude of the fitting function were continuously equal to zero, THERE WOULD BE NO DEVIATION: the real function would be exactly adjusted to the ideal function, it would be "under the control" of the latter: this is the case of maximum stability. Fifth - each amplitude value of the fitting function is a point EXACTNESS RATIO between the real and ideal functions, whose measure is given by the DIFFERENCE (Diff.); but each amplitude value represents equally the INSTANTANEOUS DEVIATION between the real and ideal functions; consequently: THE INSTANTANEOUS DEVIATION IS EQUAL TO THE DIFFERENCE (Diff.).

On the other hand, on the left of both figures, the generator rotor of the tuning function is represented in a unit circle. In figure 64, it is a radius vector of FIXED and unitary modulus, whose circular rotation produces the sine function. In figure 65, the radius vector has a modulus that constantly decreases as it turns; that is to say: the length of the radius vector shortens at each step; after a certain number of turns the modulus is cancelled and the radius vector disappears at the center of the unit circle; however, in this path, its movement has taken the form of a spiral; the projection of this spiral on the analog quadrant is the tuning function in the form of a damped sinusoid. All these forms relative to the fitting function, whether the sinusoid, the damped sinusoid, the spiral or the logarithmic envelope, are analytical descriptions of some functional matrices of the snail design.

With this it has become clear that the stability of an evolutionary process implies the permanence of the reason for its change, that is, the faithful obedience of its movement to a universal law or ideal function: a process is stable if its movement adjusts exactly, or tends to a pre-established function. Stability is obtained by exerting CONTROL over the real function so that it identifies itself with the pre-established ideal function: the effect of control is verified on the function of adjustment, i.e. on the analytical relationship between the real and ideal functions. The objective of the control is to neutralize the DEVIATION, i.e. to bring the INSTANTANEOUS DIFFERENCE (Diff.) to zero.

between both functions. To achieve this result, the REAL FUNCTION MUST BE PROVIDED, AT EACH INSTANT, WITH A VALUE INVERSE TO THAT INDICATED BY THE DIFFERENCE (Diff.): IN THIS WAY THE DEVIATION IS NEUTRALIZED AND THE REAL FUNCTION IS IDENTIFIED WITH THE IDEAL FUNCTION, ASSURING THE STABILITY OF THE PROCESS.

The negative value of the difference (-Dif.) is called ADJUSTMENT FACTOR. The instantaneous addition of the adjustment factor (-Dif.) to the real function makes it possible to CORRECT ITS DEVIATION and therefore the movement is said to be "REGULATED": this "OPERATION OF INSTANT ADDITION OF THE ADJUSTMENT FACTOR" (-Dif.) is called FEEDBACK.

More precisely, CONTROL is an operation that consists in detecting the INSTANT DIFFERENCE (Diff.), between the real function and the ideal function, and FEEDING BACK the real function with the ADJUSTMENT FACTOR (-Dif.), that is, with the inverse value of the difference (Dif.): the real function, thus regulated, tends to adjust itself exactly to the ideal function, keeping permanent "the reason of its change", that is, assuring the stability of the evolutionary process.

It is possible to affirm these conclusions in the organic context and to define structurally the concept of stability in order to understand the mission of the Kundalini logos. However, before we face such a definition, it will be necessary to explain the indispensable complementary concept that describes the idea of "TWO THINGS BELONGING TO DIFFERENT, ANALOGOUS AND CORRELATIVE ORDERS, RELATING TO EACH OTHER BY A UNIVOQUE IDENTIFICATION PROCESS".

This concept is hereinafter referred to as the "PREVIOUS CONCEPT" and will be explained in the following article.

I - Preliminary concept.

The idea to be grasped is that of TWO THINGS BELONGING TO DIFFERENT, ANALOGOUS AND CORRELATIVE ORDERS, RELATED TO EACH OTHER.
IF BY A PROCESS OF UNIVOCAL IDENTIFICATION. Before showing with examples what these things can be, it is necessary to clarify the terms of what is stated in order to avoid confusion. In the first place, the "ORDERS" are the PLANS OF EXISTENCE of things; such "ORDERS" are "DIFFERENT" if they are opposed, as, for example, the EXTERIOR to the INTERIOR, the REAL to the IDEAL, etc., when we say "external entity" and oppose it to "internal entity", it is understood that we refer to two things that exist on different planes, in two different orders of the world. The fact of using the word "ORDER" instead of "PLANE" implies the presence of a VALUE assigned to each ordered member; the criterion for assigning a greater or lesser value to the external and the internal may vary, but it is difficult to suppose that they have THE SAME value: for some the external is in a higher order with respect to the internal or vice versa; for others the ideal is eminently superior to the real or vice versa; and so on. Secondly, the planes

of existences of things are ANALOGOUS if it is possible to establish between them a "biunivocal correspondence", that is, a relation such that, to each point of a plane, corresponds an equivalent point in the analogous plane, and vice versa; between two such planes it will always be possible to project a thing from one plane to the other, in such a way that the project conserves invariant the topological properties of the thing; here we will also demand that the project conserves invariant its organic function, that is, that there exists STRUCTURAL INVARIANCE: with these conditions, the THING and its PROJECT, are ANALOGOUS. On the other hand, two analogous planes are CORRELATIVE when a temporal parallelism is established between them, that is, when between two analogous things, one in each plane, there is a continuous projection.

Finally, an IDENTIFICATION PROCESS occurs between two things when BOTH tend to merge into an INDIVISIBLE UNITY; on the other hand, the IDENTIFICATION PROCESS is UNIVIDUAL when ONE of the two things is the one that tends to identify itself with the other: this is the case, for example, of two things A and B, situated in analogous and correlative planes, between which a UNIVOUS PROJECTION is established in order to verify their analogy, that is, a projection in one direction only, for example, A on B; if they are analogous, B will be the projection of A; in this case, when projecting continuously and univocally A on B, a UNIVOUS IDENTIFICATION PROCESS OF B with A occurs, that is to say, the PROJECTION tends to identify itself with the PROJECT, the COPY tends to identify itself with the ORIGINAL.

So much for the clarification of the terms; now we will exemplify the previous concept to make its meaning evident.

There are many examples that could illustrate the previous concept, some of them of great methodological rigor, but here we are going to refer to a commonplace, to an example of extreme simplicity and vulgarity, whose triviality has the advantage of making its meaning obvious. We will be able, after understanding such an example, evident by itself, to extend the concept to more general cases; we will consider, then, the case of the man who PROJECTS to execute a work, an OPUS; in principle, we will analyze the case of the sculptor, whose "work" is the "stone statue".

The sculptor, let us take Michelangelo and his OPUS "David", at first has only the IDEA of the OPUS and the rough stone on which he PROJECTS to realize this idea. Michelangelo contemplates the rough stone and "sees" in it, projected, his representation of David; then he takes the hammer and chisel and, by means of appropriate blows, tries to REALIZE the project: he tries to remove the "excess stone" and thus make the rough stone conform to the project, to ADJUST to the idea of the OPUS. And moment by moment, as the sculptural PROCESS progresses, the stone takes the shape of the project, that is, the stone REALLY becomes David; the idea becomes reality, it becomes concrete in the lithic Opus; the shape of David, ANALOGOUS to the idea of David imagined and projected by Michelangelo, as if emerging from it, is embodied in the rough stone. At the end will come the polishing, the FINE ADJUSTMENT of the OPUS to the PROJECT: through a careful control of the sculpting process, Michelangelo will try to make the Opus look as close as possible to the project.

In truth, Michelangelo's intention is that, in the end, the work should be IDENTIFIED with the project, that Opus David should be confused with the David idea, in an inseparable entity.

Although trivial, this example is perfectly clear to demonstrate the meaning of the previous concept. First of all, let us note that we have dealt in it with TWO THINGS: the PROJECT and the OPUS. Well, these TWO THINGS belong to TWO DIFFERENT, ANALOGOUS AND CORRELATIVE ORDERS: the PROJECT is proper to the ORDER, and the OPUS is proper to the ORDER.
IDEAL, while the OPUS is concretized in the REAL ORDER. But it is also evident that, between both things, there is a PROCESS OF IDENTIFICATION: the transforming movement of the sculptural process tends to finally identify the Opus with the project.

The sculptor's activity shows us, in an exemplary way, the meaning of TWO THINGS BELONGING TO DIFFERENT, ANALOGOUS AND CORRELATIVE ORDERS, RELATING TO EACH OTHER BY A PROCESS OF
UNIVOCAL IDENTIFICATION. However, we are not yet going to apply the previous concept to define structural stability because it is convenient to make here an important clarification: NOT ALWAYS THE ORDER OF THINGS, THEIR "PLAN OF EXISTENCE", IS EXTREME AS IN THE CASE OF "THE IDEAL OPPOSED TO THE REAL" THAT
WE HAVE SEEN IN THE EXAMPLE. On the contrary, the same concept finds application in a multitude of examples in which the DIFFERENCE OF ORDER is of a lesser degree than that shown in the example of the sculptor: to demonstrate this, let us refer to only one of all the possible examples, as trivial or more trivial than that of the sculptor, which will show that between TWO REAL THINGS there can exist a difference of order that makes the previous concept applicable. Let us suppose, now, that we wish to make LEAD COPIES of Michelangelo's David. To that end, we take out a MOLD of the statue of David by covering it with plaster and then separating it into two skillfully sectioned parts: by joining again both parts of the empty mold it is obvious that its interior CAPACITY will conform EXACTLY to the volume of the molded David. The capacity of the mold can serve, now, as a matrix to MAKE lead reproductions of Michelangelo's David: to achieve this we will only have to adjust the halves of the mold and pour the lead, in liquid state, through an orifice that communicates the exterior with the interior capacity, that is to say, through a CHANNEL; when the lead has changed to the solid state, we will obtain a copy of the David by simply separating the halves of the mold and extracting the body that has completely occupied the volume of the capacity, which has been conformed in its matrix. By repeating this procedure, of course, we will be able to reproduce a plurality of MODELS of David, each one of them with a different degree of perfection with respect to the matrix form: some will reproduce this form more faithfully, because they have been better adjusted to the matrix, while others will present different imperfections and their quality will be inferior.

Let us also suppose, to extract from this example the maximum of its possibilities, that after making the plaster cast, two events occur: that lightning strikes and reduces to dust the original statue of Michelangelo's David and that, for reasons that are not relevant, we suffer since then from a selective amnesia that prevents us from remembering where we got the cast from. Despite these facts, we continue to reproduce lead statues of David without ever asking ourselves the question of the origin of the mold.

With such conditions, in this example it is evident that it deals with TWO REAL THINGS: the MATRIX and the MODEL reproduced with it, a COPY of the ORIGINAL form.

However, being REAL, both things belong to a different order of existence inasmuch as one, the MATRIX, is the FORMAL CAUSE of the other: the MODEL; THE MATRIX CAUSES THE EXISTENCE OF THE MODEL AND, THEREFORE, ITS OWN EXISTENCE IS PRIOR TO THAT OF THE MODEL THAT IMITATES IT; THE MATRIX IS A PRIORI OF THE MODEL FOR THE MODEL HAS ESSENTIAL NEED OF THE MOLD IN ORDER TO EXIST. Thus, these TWO THINGS, the MATRIX and its MODEL, are the two things that make up the MATRIX.
In fact, they belong to TWO DIFFERENT ORDERS, ANALOGICAL AND CORRELATIVE: the ANALOGY, AND CORRELATIVITY, can be verified by simply establishing a biunivocal correspondence between all the points of the surface of the matrix and all the points of contact that the surface of the model has with them when it is adjusted to the matrix. But, in addition, it is evident that, during the reproduction of the model, both things are RELATED TO EACH OTHER BY A PROCESS OF UNIVOUS IDENTIFICATION: as the liquid lead, the effective thing, occupies the matrix capacity, the causal thing, a process of formal identification develops, that is to say, a process during which the amorphous lead acquires the form of the matrix. It is also evident that the complete identification, the moment in which the form of the model is identical to the matrix, can only occur at the end of a process, as its perfect culmination; in other words, the maximum perfection of the model can only be conceived as FINALITY, as the upper limit of a process of identification between its effective formal being and the causal matrix being that determines it.

We can see that, in this example, referring to TWO REAL THINGS, the previous concept is fully applicable. We are dealing here with TWO THINGS BELONGING TO DIFFERENT, ANALOGOUS AND CORRELATIVE ORDERS, RELATED TO EACH OTHER.
BUT BY A PROCESS OF UNIVOCAL IDENTIFICATION. But this similar application of the same concept to the two examples, to the stone sculptor and to the lead sculptor, implies the important consequence that both examples are ANALOGUE, that is, that the elements of one must correspond to those of the other: here what we are interested in emphasizing is that the TWO THINGS of the first example bear an analogical relation to the respective TWO THINGS of the second; in the case of the stone statue, the Opus, and the lead statue, the model, this relation is moreover evident; where we must pause for a moment, is in the analogy that must necessarily exist between the IDEA OF THE OPUS, the PROJECT of the first example, and the CAPACITY OF THE MOLD, the MATRIX of the second example.

In synthesis, the important thing is to admit that, in the second example, since we are referring to it, THE REAL MATRIX IS ANALOGOUS TO A PROJECT; therefore, the matrix is analogous to a real project: THE MATRIX IS ANALOGOUS TO A REAL PROJECT. In general, it can be affirmed without inconvenience that EVERY REAL MATRIX, TO WHOSE FORM A REAL MODEL FITS, "IS A REAL PROJECT".

As the previous concept applies to the second example, this conclusion allows to extend the application of such concept to any example in which A REAL MODEL ARISES FROM A REAL PROJECT: the sufficient and necessary condition to justify the application is simply that THE REAL PROJECT FULFILLS THE FUNCTION OF A REAL MATRIX, THAT IS, THAT THE REAL PROJECT CONFORMS THE MODEL.
Considering the countless variety of "projects" that man can conceive and carry out, mathematical, literary, economic, architectural, musical, etc. projects, it is clear that there must exist, as we said above, a "multitude of examples" to which the prior concept can be applied. It is understood, then, why the previous concept constitutes one of the "principles"

one of the cultural variables of the Pashu societies. But here we will not refer to this cultural application of the previous concept, but we will use it to clearly define the complex concept of "organic stability", which is essential to know in order to understand the mission of the Kundalini logos.

To show just another example, and thus demonstrate the analogical validity of the previous concept, we will highlight the case of the ARCHITECTURAL PROJECT.

Let us suppose, for example, that a man has TWO THINGS: a SET OF PLANS with instructions to build a HOUSE and the MATERIALS necessary to realize such a construction; both things are obviously real. It is evident that the PLANS consist of the REAL PROJECT of the house, the causal thing, while the MATERIALS with which the HOUSE is made represent the effective thing; at the END, after a process of construction during which the materials acquired the form described in the project, a MODEL of the house is made: the real house. Thus, we have the REAL PROJECT of the house, equivalent to the matrix for its conforming function, and the REAL MODEL of the house, that is to say, the TWO THINGS "belonging to different, analogical and correlative orders". That between the two things there is the relationship of a "process of identification" is evidenced by the fact that the real house, which will be concretely erected after the materials are distributed in space according to the set of plans, will indeed be the reality of the real project, its finished execution. We also see here, and we will be able to verify it in multiple similar examples, the validity of the previous concept: the real project of the house and the real house are "TWO THINGS BELONGING TO DIFFERENT, ANALOGOUS AND CORRELATIVE ORDERS, RELATED TO EACH OTHER BY A PROCESS OF UNIVOUS IDENTIFICATION".

J - Structural concept of stability.

If you have grasped the idea that describes the previous concept, it will not be difficult to understand other examples. Here, in particular, we will refer to two concrete cases:

First: when one thing is an organism and the other is an essential matrix; Second: when one thing is an organ and the other is a functional matrix. The choice of these cases is not accidental: they are the same two cases which, in the article 'G', were cited as examples of the CONTROLLING ACTION of the Logos Kundalini. As these cases are analogous, the conclusions we arrive at will correspond to both at the same time, and we will therefore refer first to the case of the organism and keep the case of the organ in parentheses.

First of all, let us examine whether the previous concept can be applied to such cases.

The organism (or organ) and the essential matrix (or functional matrix) are TWO THINGS.

The organism (or organ) belongs to the physical plane; the essential matrix (or functional matrix) belongs to the astral world; BOTH BELONG TO DIFFERENT ORDERS, TO DIFFERENT PLANS OF EXISTENCE. These orders, the physical plane and the astral world, are ANALOGOUS AND CORRELATIVE.

The organism (or organ) is functionally shaped by the essential matrix (or functional matrix): this means that the organism (or organ) develops a UNIVOUS IDENTIFICATION PROCESS.

We shall see, then, that the previous concept applies with propriety to the cases of the organism and the organ. This being so, we can accept, without inconvenience, that these cases are ANALOGOUS to the examples given in 'I'. That is to say, the organism (or the organ) is analogous to the MODEL and the essential matrix (or the functional matrix) is analogous to the MATRIX, that is, to the capacity of the mold.

Now, the previous concept applies to all cases in which "A REAL MODEL ARISES FROM A REAL PROJECT" since "ANY REAL MATRIX, TO WHOSE SHAPE A REAL MODEL FITS, IS A REAL PROJECT". In the
cases considered here, of the organism and the organ, what is analogous to the "real project"? Answer: THE "DESIGN PLAN", CONTAINED IN THE ONTIC REGISTER OF AN ORGANISM, AND WHICH IS IDENTICAL TO THE CAPACITY OF THE ESSENTIAL MATRIX, IS A "REAL PROJECT"; and, in particular, THE "PREVIOUS SCHEME", CONTAINED IN THE INNATE SECTOR OF AN ORGANISM, AND WHICH IS IDENTICAL TO THE CAPACITY OF THE FUNCTIONAL MATRIX, IS A "REAL PROJECT".

Having verified the validity of the proposed cases, let us note now that the "process of univocal identification" that relates the organism (or the organ) to the essential matrix (or the functional matrix) is an EVOLUTIONARY PROCESS, that is, a process to which the "general concept of stability" can be applied. THE STABILITY OF AN EVOLUTIONARY PROCESS REQUIRES THE PERMANENCE OF THE REASON FOR ITS CHANGE, THAT IS, THE FAITHFUL OBEDIENCE OF ITS REAL MOVEMENT OR FUNCTION TO A UNIVERSAL LAW OR
IDEAL FUNCTION. It is precisely the application of the general concept of stability to the cases of the organism and the organ that makes it possible to define the "structural concept of stability": for this, it is only necessary to assimilate the concepts of "real function" and "ideal function" in the organic context. This is what we will do next.

Every organism (or organ) fulfills a general (or particular) function: the evolutionary process by which its GROWTH develops, as a living structure, tends at all times to perfect this proper function; the purpose of the evolutionary process, the perfection itself, is a Plan, or real project, of the general (or particular) function that is PRE-established in the ontic Register (or in the corresponding innate sector): this Plan, this real project, is the capacity of the essential matrix (or of the functional matrix). DURING THE EVOLUTIONARY PROCESS, THE GENERAL (OR PARTICULAR) FUNCTION TENDS TO IDENTIFY ITSELF WITH THE ESSENTIAL MATRIX.
(OR FUNCTIONAL); from the structural point of view, then, it is evident that: THE GENERAL (OR PARTICULAR) FUNCTION IS ANALOGUE TO A "REAL FUNCTION", THAT IS, TO THE REAL MOVEMENT OF THE PROCESS, TO ITS "LEGAL NATURE"; and also that: THE ESSENTIAL (OR FUNCTIONAL) MATRIX IS ANALOGOUS TO A "PRE-ESTABLISHED IDEAL FUNCTION", THAT IS, TO A "UNIVERSAL LAW" THAT DETERMINES AND CONFORMS TO THE "LEGAL NATURE" OF AN EVOLUTIONARY

PROCESS.

These analogies allow us, finally, to define the STRUCTURAL CONCEPT OF STABILITY: THE EVOLUTIONARY PROCESS OF AN ORGANISM IS "STABLE" WHEN ITS GENERAL FUNCTION FITS EXACTLY TO THE FORM OF THE ESSENTIAL MATRIX. (THE EVOLUTIONARY PROCESS OF AN ORGAN IS "STABLE" WHEN ITS PARTICULAR FUNCTION FITS EXACTLY TO THE FORM OF THE FUNCTIONAL MATRIX).

K - Stability of the evolutionary process of the microcosmic germ.

The time has come to study in a complete way the "controlling action" that the Logos Kundalini exercises on the general function, or on the particular functions, in the fulfillment of its mission: the structural concept of stability allows us now to understand in depth the organic evolutionary process and its regulation. As the action of control is concretized by the effect of the VOX circulating in the ELIX channel, we must begin by describing this first act: we will try, above all, to understand the way in which the WORD OF CONTROL arrives precisely at the organ whose process is unstable. The problem is not simple, since ONE given word, which circulates through the ELIX channel and, therefore, has the opportunity to pass through ALL the innate sectors, manages infallibly to SELECT among all of them that innate sector where the unstable process takes place.

Let us begin, then, by recalling the way in which the Logos Kundalini exercises the action of control: "IT EMITS ITS VOX, FROM THE PHONETIC CORE, AND THIS CIRCULATES THROUGH THE SPIRRIFORME CHANNEL, STOPPING FOR AN INSTANT AT EACH CHAKRA TO REPRODUCE ITS SCHEME; AND THE SOLE TRANSMISSION OF THE VOX THROUGH THE ELIX CHANNEL IS ENOUGH TO CONTROL THE GENERAL FUNCTION AND THE FUNCTIONS
PARTICULARS" (Article 'G'). In order to understand this control action in detail, two things must be noted and a conclusion must be drawn.

First of all, let us note that the onticotemporal superseries of previous schemes is deployed along the ELIX channel, in a succession of innate sectors whose totality constitutes the microcosmic Ontic Register: this means that the innate sectors or chakras extend in a superseries FROM THE PHONETIC CORE, which is the foundation of the first chakra, to the BRAHMACHAKRA, which is the last chakra of the microcosmic organism. The onticotemporal superseries of previous schemes is the CAPACITY OF THE ESSENTIAL MATRIX, the form that individually determines "THAT" microcosm; each previous scheme of the superseries is a "real project", hereditary, of a particular organ or function; and the complete superseries, contained in the Ontic Record, represents the "real project" of the general function of the microcosmic organism: that is why we will call it "REAL SUPERSERIES".

Secondly, we must note that, in the phonetic nucleus, the Logos Kundalini has the possibility of READING the totality of the onticotemporal superseries: as we saw in 'E', "this "READING" is done directly from the soul complexion, where the Plan of the design is recorded, that is to say, the gravis atom inside the egg: such atom is but the physical expression of the evolutionary monad of the pasu and, in its complexion, the onticotemporal superseries of previous schemes is engraved".

It is precisely from the FIRST READING carried out by the Logos Kundalini that the organic plasmation proceeds, which gives individual existence to the microcosmic germ. But, after that first embodiment which PRODUCES the microcosm, the Logos Kundalini repeats the Plan, "RELEASES" it, as many times as necessary to ensure the control of the general function of the microcosmic organism: such is the character of its "mission". To this end, instant after instant, the VOX of the Logos Kundalini circulates through the ELIX channel reiterating the original Words of the Plan of the essential matrix, that is to say, repeating the onticotemporal superseries. However, it must be clarified that, after the first productive plasmization of the microcosmic germ, in the following repetitions of the Plan, the Logos Kundalini is not obliged to respect the order of matrix succession of the essential matrix.
SUPERSERIE: it can, and indeed does, READ AND REPEAT ONLY THOSE SECTORS OF THE PLAN WHICH CONVENIENT, AT A GIVEN MOMENT, TO ITS MISSION OF CONTROLLING THE GENERAL FUNCTION. Thus, the repetition of the
superseries could consist of its same schematic terms, but DIFFERENTLY ORDERED. We will call this later reproduction of the superseries, whose purpose is the control of the general function, "PHONETIC SUPERSERIES".

Up to this point the two anticipated warnings; now we must draw a conclusion. What we have observed is sufficient to imagine what happens when the Logos Kundalini, in a microcosmic organism already embodied, emits with its VOX the phonetic superseries: THE VOX, MODULATED WITH THE INFORMATION OF THE PLAN, CONSISTS IN A SUCCESSION OF "WORDS" OR "PLASMATORY VOICES", EACH ONE OF WHICH IS THE REAL PROJECT OF AN ORGAN OR FUNCTIONAL MATRIX: EACH WORD EXPRESSES A PREVIOUS SCHEME OF THE ONTIC-TEMPORAL SUPERSERIES; THIS SUCCESSION OF VOICES, THE "PHONETIC SUPERSERIES", CIRCULATES THROUGH THE ELIX CHANNEL ALONG WHICH IT IS DEPLOYED FROM THE REAL SUPERSERIES; IT IS WORTH SAYING THAT THE PHONETIC SUPERSERIES IS "MOBILE" WITH RESPECT TO THE REAL SUPERSERIES, SINCE THE LATTER IS "FIXED" SINCE IT REMAINS RECORDED IN THE ONTIC REGISTER; HERE IS THE CONCLUSION SOUGHT: AS AN EFFECT OF THE CIRCULATION OF THE PHONETIC SUPERSERIES THROUGH THE ELIX CHANNEL, ONE SUPERSERIES IS "APPLIED" ON ANOTHER; THAT IS: THE PHONETIC SUPERSERIES CIRCULATES AS A VERBAL PROCESSION THROUGH THE ELIX CHANNEL, PASSING SUCCESSIVELY OVER ALL THE INNATE SECTORS THAT CONTAIN THE REAL SUPERSERIES RECORDED; IT IS THUS EFFECTIVELY "APPLIED" ONE SUPERSERIES ON ANOTHER.

The importance of understanding this conclusion lies in the fact that ALL THE CONTROLLING ACTION OF THE KUNDALINI LOGOS IS BASED ON THE "APPLICATION" OF THE PHONETIC SUPERSERIE ON THE REAL SUPERSERIE; the APPLICATION, as
We shall see, it is interpreted by the Logos Kundalini as COMPARISON: an OPERATION which makes it possible to determine the difference between a particular function and the functional matrix, to correct the deviation, and to maintain the stability of the evolutionary process. However, before studying this operation, it is necessary to know the fundamental principle that allows each "Word" or "plasmatic voice" to go exactly to the corresponding scheme, one among millions, and to operate there: such principle is that of PHONETIC SELECTION.

The problem is the following: if the real superseries is FIXED, that is to say, its schemas are registered in the innate sectors along the ELIX channel, and the phonetic superseries is MOBILE, since it circulates over the former when moving as a verbal

procession along the ELIX channel, by virtue of what principle does a given Word SELECT

Or, in other words: if, for example, in the interior of the phonetic superseries, as one of the BIJAS of the verbal procession, the Word AJNA vibrates, by virtue of what principle does the Word AJNA, which RUNS THE WHOLE LENGTH OF THE ELIX CHANNEL, stop precisely at the AJNA CHAKRA to control its particular function? Answer: by the PRINCIPLE OF PHONETIC SELECTION.

Before explaining the answer we must make sure that we have understood the previous questions, especially the nature of the problem solved by the principle of phonetic selection. More everything will become clear if we pose the problem analogically, in the context of a RAILWAY ALLEGORY.

First of all, let us imagine that the ELIX canal is analogous to a RAILWAY that crosses, along its entire length, a total of 28 TUNNELS: these tunnels are marked, from the first to the last, each one with a letter of the Spanish alphabet; but, as they are distributed in SERIES on the ELIX WAY, that is to say, one after the other, the tunnels thus marked, PRESERVE THE ALPHABETICAL ORDER: first there is the 'A', then the 'B', etc.In short, the tunnels keep the order (A, B, C, ... , X, Y, Z).X, Y, Z); the SERIES OF TUNNELS thus described is evidently analogous to the REAL SUPER SERIES: each TUNNEL is analogous to a CHAKRA, that is, to the CAPACITY OF AN INNATE SECTOR; this implies, of course, that each tunnel is different from all the others: the capacity of tunnel 'A' is different from that of tunnel 'B', 'C', or any other in the series, while the same can be said of the capacity of any of them.

Suddenly, through the ENTRANCE TUNNEL OF THE ELIX TRACK, a TRAIN of 28 wagons begins to circulate: these wagons are marked, from the first to the last, with a letter of the Spanish alphabet; but, in spite of BEING HIT IN SERIES, that is to say, one after the other, the wagons thus marked DO NOT CONSERVE THE ALPHABETICAL ORDER: this is understandable because, as the wagons are MOBILE bodies, it is possible to hook them on the train according to the needs of transport and not according to the order of their signals; for example, on one trip the freight car will go first, then the fuel car and finally the passenger car, and on another trip this order may be PERMUTED; that is why on the TRAIN moving along the ELIX TRACK the SERIES OF WAGONS presents a PERMUTATION in the alphabetical order of the signals: first there is the 'Z' car, then the 'B', etc.In short, the wagons keep the order (Z, B, X, ... , A, C, Y).A, C, Y); the SERIES OF CARS thus described is evidently analogous to the PHONOTIC SUPERSERIE: each CAR is analogous to a WORD or PLASMING VOICE, to the EXPRESSION OF A PREVIOUS SCHEME; this implies, of course, that each car is different from all the others: the structure of a freight car is clearly different from the structure of a passenger car, car 'A' is not the same as car 'B' or 'C' or any other in the series; and the same may be said of any of them.

It is at this point that we must pay close attention to the allegorical plot.

Because now we are going to place ourselves in the convenient position to observe what happens when the train (Z, B, X...., A, C, Y) moves along the ELIX track and goes through the series of tunnels (A, B, C ..., X, Y, Z).

Let us suppose, then, that we have positioned ourselves in the right place and that, from there, we observe the movement of the train. If our criterion is logical, we will surely FORESEE what SHOULD happen: the train should drag its 28 cars through

The entire length of the ELIX track and would have to stop at the end, after having passed under the 28 tunnels. If this is our prediction, we would undoubtedly be deeply surprised to see what actually happens: AS THE TRAIN CIRCULATES, THE CARS "CHOOSE", EACH ONE, THE TUNNEL THAT HAS ITS SAME SIGNAL AND, AFTER UNLOCKING, THEY STOP AND STAY IN ITS
INTERIOR. To visualize such curious behavior, let us pay attention to the alphabetical signs of the tunnels and cars. The first tunnel is 'A' and the last is 'Z', the 28 intermediate ones being alphabetically ordered; under that first tunnel passes the first car, that is, 'Z': nothing happens; then passes the second, the third, the fourth, etc.: and nothing happens; only when 25 cars have passed under tunnel A, car 'A' appears, whose signal coincides with that of tunnel A: car 'A', as can be deduced from the series (Z, B, X, ..., A, C, Y), occupies the 26th place in the series of cars; well, when car 'A' coincides with tunnel A, it automatically disengages from the train and stops exactly under tunnel A, remaining there while the train moves away on the ELIX track. The second tunnel is tunnel B and now the first car 'Z' passes under it: nothing happens; then the second car passes whose signal is 'B': as the car and the tunnel have the same signal the second car is uncoupled and remains under tunnel B. The first car 'Z'
now arrives at the third tunnel 'C': nothing happens; then passes the third car 'X': nothing happens; and so on, all the following cars pass under tunnel C without anything happening, until car number 27 arrives, that is, car 'C': then it is uncoupled and remains under tunnel C. The same happens in the following tunnels, until finally the first car 'Z' is parked under the last tunnel Z and the movement of the train ends.

The question raised by the strange behavior of the train is obvious: what principle has allowed a given wagon to SELECT precisely the corresponding tunnel? This question is analogous to the one we posed above; this can be verified by simply substituting the term "given carriage" for "given word" and "tunnel" for "innate sector": "by virtue of what principle does a given word SELECT just the corresponding innate sector? Answer: by the principle of phonetic selection". Obviously, the railway allegory has allowed us to understand more deeply the nature of that question and of the problem it posed: analogously to the wagons, which selected the tunnels corresponding to their particular signals, the Words, the plasmatic voices, are capable of selecting the innate sectors corresponding to the scheme they express; and, just as UNDER the same tunnel numerous wagons could pass but only the one whose signal was identical was disengaged, so also OVER the same innate sector or chakra numerous Words circulating through the ELIX channel can pass but only the one which expresses the same scheme will "stop": the cause of this is the "principle of phonetic selection".

In the railway allegory, each wagon ends under its corresponding tunnel, being evident that at the end there is an APPLICATION of the series of wagons under the series of tunnels; similarly, the phonetic superseries is APPLIED on the real superseries, an operation that implies, because of the principle of phonetic selection, that each Word has to be placed on the corresponding chakra.

It is time, then, that we investigate in what does the "principle of phonetic selection" consist? Answer: in a property of the CAPACITY of every innate sector called: FUNCTIONAL RESONANCE. The functional resonance modifies the RESISTANCE that the ELIX channel offers to the passage of the VOX, so the explanation must begin with this concept.

The VOX, as we have seen, circulates through the ELIX channel in the form of a VERBAL PROCESSION, that is to say, in a series of WORDS or PLASMING VOICES: each "Word" is the expression of a scheme of the onticotemporal superseries manifested by the Logos Kundalini; the set of "Words" emitted at a time is the "phonetic superseries". The ELIX channel, which is a PHYSICAL PATH, presents an OWN RESISTANCE (RE) to the passage of the VOX. However, normally, the VOX has enough energy to overcome the RESISTANCE and to travel THROUGH THE CHANNEL. We clarify "THROUGH THE CHANNEL" because things change when the circulating VOX PASSES through a chakra or innate sector: there can occur the phenomenon of FUNCTIONAL RESONANCE whose

The concrete effect is the modification of the ELIX RESISTANCE (RE); BY "FUNCTIONAL RESONANCE", THE CHAKRA CAN INCREASE IN SUCH A WAY THE RESISTANCE OF THE ELIX CHANNEL THAT A CERTAIN "WORD" OF THE PHONETIC SUPERSERIE BECOMES IMPOSSIBLE TO CONTINUE THE MARCH; SUCH A "WORD OF RESONANCE" IS THAT WHICH EXPRESSES THE SAME SCHEME CONTAINED IN THE INNATE SECTOR OF THE CHAKRA, IN ITS "CAPACITY". Then, like the wagon that stopped under the tunnel of its own alphabetical sign, the Word stops in the chakra whose capacity is identical to the scheme it expresses. More precisely, the CAPACITY of an innate sector has the property of "resonating" ONLY when it coincides in the ELIX channel with a Word that expresses its scheme: any other Word has no effect on the capacity.

But, if the Word expresses the corresponding scheme, the capacity RESOLVES and modifies the resistance of the ELIX channel, preventing the passage of the RESONANCE WORD.

The increase of the resistance of the ELIX channel, during the resonance of the capacity, DOES NOT CONSIST IN THE INCREASE OF THE ELIX RESISTANCE (RE) BUT IN THE LOCAL SUPPLY OF A SPECIES OF " RESISTANCE RESISTANCE R E S I S T A N C E ".
DENOMINATED "REACSON" (RS): the correct thing is to consider that, during the resonance, a resistance (RS) is ADDED to the (RE) as a product of the REACTION OF THE CAPACITY TO THE RESONANCE WORD. The REACSON, added to the (RE) constitutes an obstacle impossible to overcome for the word of resonance, so that its displacement is stopped instantaneously: IN THIS WAY, EVERY WORD OF THE PHONETIC SUPERSERIE "SELECTS" THE CHAKRA IN WHICH ITS DISPLACEMENT WILL BE STOPPED, THAT IS TO SAY, THE CHAKRA WHOSE CAPACITY IS IDENTICAL TO THE SCHEME THAT EXPRESSES THE WORD.

RESONANCE of the capacity of an innate sector is called "FUNCTIONAL" because, when it occurs, there IS COINCIDENCE IN THE "PARTICULAR FUNCTION" OF THE ORGAN, BOTH ON THE PART OF THE HEREDITARY SCHEME, CONTAINED IN THE INNATE SECTOR, AND ON THE PART OF THE RESONANCE WORD.

In summary, the PHONETIC SELECTION PRINCIPLE states the following: EVERY CAPACITY OF AN INNATE SECTOR POSSESSES THE PROPERTY OF RESONATING WITH A WORD EXPRESSING THE SAME SCHEMA, GENERATING IN THE ELIX CHANNEL A REACTION THAT PREVENTS THE RESONATING WORD FROM CONTINUING ITS DISPLACEMENT. EACH CAPACITY OF THE ONTIC REGISTER IS THUS TUNED TO RESONATE WITH ONE AND ONLY ONE WORD OF THE PHONETIC SUPERSERIES: THAT WHICH EXPRESSES ITS OWN SCHEMA.

The Kundalini Logos emits the phonetic superseries to fulfill its mission of controlling the general function and the particular functions; for this purpose its VOX circulates through the ELIX channel, passing through all the innate sectors or chakras of the Ontic Register; while making this transit, each of the Words of the phonetic superseries RESOLVES in a chakra whose capacity is identical to the scheme it expresses and stops there because of the particular REACSON; this effect is due to the "principle of phonetic selection"; since ALL the Words of the phonetic superseries are placed in front of the corresponding capacities of the actual superseries, one superseries is APPLIED over another; in particular, when a Word selects a capacity, i.e., during FUNCTIONAL RESONANCE, the Word is APPLIED OVER the capacity: IT IS AT THIS MOMENT WHEN THE "ACTION OF
CONTROL" OF THE KUNDALINI LOGOS. Let us observe, then, what happens then. First of all, it should be noted that, in the application of a Word on an innate sector or chakra, what is actually confronted is a PLASMING SCHEME to a PLASMED SCHEME: the Word expresses a "plasming scheme" because it is a PLASMING VOICE, endowed with sufficient power to reproduce at any moment its scheme; the innate sector, on the contrary, contains immutably registered to the scheme from the moment of its plasmation, that is to say, since the beginning of the evolutionary development of the microcosmic germ. However, THE PLASMING POWER OF THE WORD IS DIRECTED TOWARDS THE ORGAN AND NOT TOWARDS THE INNATE SECTOR.

The functional matrix, registered in the innate sector, puts an individual end to the legal nature of the evolutionary process of the organ: in that process the particular function tends univocally to identify itself with the capacity of the functional matrix. IF THE PROCESS IS STABLE, according to the "structural concept", the particular function will "exactly conform" to the form of the functional matrix. But the functional matrix represents the finality of the evolutionary process, the point at which it reaches its final perfection: it is the "universal law" whose form or "capacity" governs the particular function of the organ.
What happens when a Word of resonance is APPLIED on the capacity of the functional matrix, that is to say, on the innate sector? Answer: it is equivalent to an UPDATING of the universal law, to an organic PRECIPITATION of the capacity, to a FLIPPING of the scheme on the organ. IF THE PROCESS IS STABLE it results in a greater ADJUSTMENT of the particular function to the functional matrix, that is to say, of the organ to the capacity of the innate sector: it is as if the Word TESTED THE ADJUSTMENT BETWEEN THE MATRIX AND THE MODEL, as if IT PLACED THE MOLD ON THE LEAD STATUE TO CHECK THE ACCURACY OF ITS ADJUSTMENT; for that reason
We said that the power of the Word is DIRECTED towards the organ. The Word of resonance UPDATES, then, the ideal function and applies it on the real function, that is to say, it updates the functional matrix and applies it on the organ.

Moreover, IF THE PROCESS IS STABLE, only the existing adjustment is verified without any other consequence.

It is essential to understand that THE OPERATION OF APPLYING THE MATRIX ON THE ORGAN MAY REVEAL SOME DIFFERENCE: this occurs when the process is "unstable" and the organ does not conform exactly to the matrix. Then, from the application, some difference must necessarily arise, by addition or defection of structural elements. Well: WHEN THERE IS A "DIFFERENCE" BETWEEN THE ORGAN AND THE FUNCTIONAL MATRIX, THE WORD "RESPONDS" IMMEDIATELY. That is to say, THE WORD RESPONDS TO THE DIFFERENCE (Dif.)

This behavior demonstrates that THE WORD OF RESONANCE INTERPRETS THE APPLICATION AS "COMPARISON": the application is thus equivalent to the WORD taking the functional matrix and the organ and COMPARES them with each other to establish the difference. And if, indeed, it verifies the existence of a DIFFERENCE, then it manifests its ANSWER. What does such answer contain? Answer: an INVERSE REPLICA of the difference (Dif.), called (-Dif.). The REPLICA -Dif. is directed towards the organ and, as it has been emitted with the plasmatic power of the Word, it is effective in permanently modifying the organic structure and regulating the evolutionary process. But we will see all this better, referring to an example.

If the process is stable, the comparison made by the Word does not detect any difference because the organ fits exactly to the functional matrix. However, the situation is very different when THE PROCESS IS UNSTABLE. What happens then? Answer: the mission of the Logos Kundalini is accomplished: A "CONTROL ACTION" AIMED AT CORRECTING THE DEVIATION OF THE PARTICULAR FUNCTION TO ADJUST IT BACK TO THE ESSENTIAL MATRIX TAKES PLACE; SUCH CONTROL ACTION IS PERFORMED DIRECTLY BY THE WORD OF RESONANCE.

To explain this answer we must pose the problem in the context of the structural concept of stability.

In principle, we have seen that the mission of the Kundalini Logos consists in "CONTROLLING THE GENERAL ORGANIC FUNCTION OF THE MICROCOSMOS (OR THE
PARTICULAR FUNCTION OF AN ORGAN). But then it was clarified that the CONTROL ACTION seeks "TO MAINTAIN THE STABILITY OF THE EVOLUTIONARY PROCESS OF THE
MICROCOSMIC GERM" avoiding the "DEVIATION". This deviation is, of course, the INSTANT DIFFERENCE between the general function and the essential matrix (or between the particular function and the functional matrix); if the Diff. exists, that is, if the organic function has deviated and does not conform to the archetypal matrix of the design, then, concretely, THE CONTROL OPERATION CAN ONLY CONSIST IN THE ADDITION OF THE "FACTOR OF ADJUSTMENT" (-Dif.) TO THE DEVIANT ORGANIC FUNCTION: THE KUNDALINI LOGOS THUS CORRECTS THE DIFFERENCE (Diff.) AND ENSURES THAT THE GENERAL (OR PARTICULAR) FUNCTION BE FITTED EXACTLY TO THE FORM OF THE ESSENTIAL (OR FUNCTIONAL) MATRIX.

We will explain step by step the "controlling action" of the Logos Kundalini by means of an example of the second case, that is, of the case in which the particular

function of an organ is

has deviated from its functional matrix. We will assume, for example, that the particular function of the actual pituitary gland has deviated from the functional matrix of the ajna chakra.

The problem is the following: the total pituitary function DOES NOT MATCH EXACTLY to the shape of the functional matrix of the ajna chakra, that is, AT THAT INSTANT, IT DOES NOT MATCH ITS CAPACITY: the evolutionary process of the pituitary organ becomes, AT THAT INSTANT, "UNSTABLE".

Let us suppose that, AT THAT INSTANT, the Word "AJNA" is presented in front of the innate sector of the pituitary gland. As the scheme expressed by the Word ajna is identical to the one registered by the innate sector, the FUNCTIONAL RESONANCE of its capacity is produced; consequently, the REACSON prevents the Word from continuing through the ELIX channel: there remain, AT THAT INSTANT, the Word ajna applied on the ajna chakra. The content of the innate sector of the ajna chakra is the hereditary scheme which conforms the real gland: such a scheme, of capacity equal to the functional matrix, is the hereditary project of the pituitary gland which serves as the PRE ESTABLISHED ideal function or universal law; that is to say, the hereditary scheme, whose capacity is the essential matrix, constitutes the FINALITY of the real gland, ITS COMING TO BE.

But, as we said, IN THAT INSTANT the Word ajna has been applied on the ajna chakra: as the Word ajna expresses the same scheme as the innate sector, but expresses it IN THAT INSTANT, it is equivalent TO AN UPDATING OF THE SCHEME OF THE INNATE SECTOR; THE FINALITY BECOMES PRESENT, IT IS UPDATED DURING AN INSTANT. ON THE ORGAN, ON THE REAL GLAND: THE MATRIX IS ADJUSTED TO THE MODEL, THE PROJECT IS OVERTURNED ON THE WORK, THE IDEAL FUNCTION IS SUPERIMPOSED ON THE REAL FUNCTION, AND SO ON. However, the adjustment
cannot be accurate because the evolutionary process of the real gland IS UNESTABLE: THERE IS A DIFFERENCE BETWEEN WHAT THE REAL GLAND IS AND WHAT IT SHOULD BE TO EXACTLY FIT THE FUNCTIONAL MATRIX.

When the capacity of the functional matrix is actualized on the real gland this DIFFERENCE (Dif.) becomes evident: the Dif. can be by excess or by defect, but it always remains in evidence for the Word ajna, for the PLASMING VOICE whose capacity is COMPARING the form of the real gland. And here is how the action of control takes shape: IF THE COMPARISON BETWEEN THE FUNCTIONAL MATRIX AND THE REAL GLAND SHOWS SOME DIFFERENCE (Dif.), THE AJNA WORD "REPLICATES" WITH AN INVERSE DIFFERENCE (-Dif.) ON THE REAL GLAND; THE - Dif. IS THE "ADJUSTMENT FACTOR" WHICH HAS THE MISSION TO NEUTRALIZE THE DIF. AND ADJUST THE PARTICULAR FUNCTION TO THE FUNCTIONAL MATRIX. IT IS IMPORTANT TO NOTE THAT THE REPLICA -Dif. OF THE WORD AJNA HAS PLASMATORY POWER AND, THEREFORE, ITS VALUE IS PERMANENTLY ADDED TO
THE PARTICULAR FUNCTION OF THE REAL GLAND. In other words: as a result of the

comparison that the Word ajna makes with the real gland, a difference (Dif.) arises; against the Dif. the Word replies with a -Dif. on the real gland; whatever this -Dif. represents, the effective thing is that the Word RECREATES in the gland the

value -Dif. until it coincides with the capacity of the functional matrix; the particular function is thus regulated with the form of the functional matrix. The organ, in this case the real gland, thus corrected by the Word, ends up adjusting itself exactly to the functional matrix.

to the functional matrix, to the capacity of the innate sector: such regulation means concretely that the shaping power of the Word has added or removed IN THE ORGAN that which constituted the Diff. between it and the functional matrix, i.e., it means that the Word has shaped in the organ the adjusting factor, -Dif., which has structurally RECREATED the organ until it neutralized the Diff. and ensured an exact adjustment. Finally, the organ, the actual gland, ends up FITTING EXACTLY to the functional matrix, to the ajna chakra, and the evolutionary process becomes STABLE.

This has sufficiently clarified the way in which the Logos Kundalini, in fulfillment of its mission, exercises the "controlling action" on the particular function of an organ in order to adjust it to a universal law or ideal function pre-established by the functional matrix. The conclusions drawn from the example can be extended to other organic cases or even to the microcosmic organism itself.

In summary, it has been demonstrated that THE MISSION OF THE KUNDALINI LOGOS CONSISTS IN CONTROLLING THE GENERAL FUNCTION OF THE MICROCOSMIC ORGANISM OR THE PARTICULAR FUNCTIONS OF THE ORGANS TO PREVENT THEM FROM DEVIATING FROM THE DESIGN PLANS, PLANS THAT ARE CONTAINED IN THE CAPACITY OF THE ESSENTIAL MATRIX OR IN THE CAPACITIES OF THE FUNCTIONAL MATRIXES.

L - Meaning of the mission of the Kundalini logos.

In studying the above article a gross error of interpretation could be made about the mission of the Logos Kundalini: to avoid this we will clarify the meaning of the mission with reference to the concrete act of controlling the particular function of an organ, although the argument is valid for the case of the whole microcosmic organism.

Confusion may arise when it is understood that the Word, in order to control the particular function, replicates with plasmatic power upon the organ the factor of adjustment-Dif. which will conform it exactly to the functional matrix. It may then be erroneously believed that this transforming act ASSURES THE FUNCTIONAL PERFECTION OF THE ORGAN, that the mission of the Logos Kundalini consists in PRODUCING MICROCOSMIC PERFECTION AT ALL TIMES. Since this is not so at all, we will clarify it immediately.

First of all, it should be noted that the mission of the Logos Kundalini is to "control the general function of the microcosmic organism" in order to maintain an exact adjustment to the capacity of the "essential matrix": any correction made by the Word with its plasmic power is only intended to adapt the organism to the capacity of the essential matrix. But what does the essential matrix contain? Answer: THE PLAN OF AN INDIVIDUAL PASU. It means that the essential matrix puts an end to the nature

The human nature of ONE entity; nature that is contributed by the Manu Archetype, WHICH IS PERFECT. On the other hand, the essential matrix comes from the pasu design and is ONLY ONE of its countless archetypal matrices: in the pasu design, THERE IS ALSO THE MANU ARCHETYPE, BUT IT IS AT THE EXTREME OF THE FORMATIVE SERIES, AS ENTELEQUIA; THE ESSENTIAL MATRIX IS NOT A PERFECT HUMAN MATRIX AS IS THE MANU MATRIX BUT ONLY AN INTERMEDIATE FORM, A FORM WITH CERTAIN QUALITIES AND CERTAIN EVOLUTIONARY DEGREE. WHEN THE ESSENTIAL MATRIX CAUSES THE INDIVIDUATION OF A PASU, THE REMAINING MATRICES ABSOLUTELY DETERMINE ITS ACCIDENTAL PROPERTIES AND CONSTITUTE FOR IT A UNIQUE DESTINY. THEREFORE, IN THE ESSENTIAL MATRIX THERE IS A UNIQUE PLAN THAT, WHEN CONCRETIZED IN THE MICROCOSMIC GERM, WILL ALLOW A TRANSMIGRATING SOUL TO HAVE AN ONTIC REGISTER OF ADEQUATE CAPACITY TO STORE THE ONTICOTEMPORAL SUPERSERIES THAT IT BRINGS ENGRAVED IN ITS COMPLEXION.

The content of the essential matrix, far from being a perfect Plan, is a real Plan, to give individual existence to a real man, that is to say, imperfect, to a man who must evolve in this and other lives until he reaches perfection. The Plan of the essential matrix is, strictly speaking, the "hereditary scheme" of the pasu, an onticotemporal superseries of previous schemes that points DYNAMICALLY TOWARDS THE MANU ENTELEQUIA, THAT IS TO SAY, A SUPERSERIE THAT WILL INCORPORATE NEW SCHEMES OF ITSELF UNTIL THE EVOLUTIONARY PROCESS IS EXHAUSTED. It is
It is now evident that the Word, by conforming the organism to the form of the essential matrix, DOES NOT PERFECT IT at all, but ensures its correct evolution IN THE DEGREE WHERE IT IS: the capacity of the essential matrix contains only a hereditary scheme of the pasu, but a scheme that tends dynamically towards entelechy.

The same warning can be extended to the case of the organs that integrate the microcosmic organism: THE WORD DOES NOT IN ANY WAY PERFECT THE ORGAN WHOSE PARTICULAR FUNCTION IT CONTROLS; IT ONLY ADJUSTS IT TO THE
FORM OF ITS FUNCTIONAL MATRIX. Naturally, since the CAPACITY of the functional matrix contains the above scheme, the fit between the particular function and the functional matrix implies the structural correspondence between the organ and the scheme.

Such a previous scheme is recorded in the innate sector of the organ and its form, its capacity, is none other than the functional matrix. With respect to the example, in the innate sector of the pituitary gland is recorded the previous scheme that governs its evolutionary process: to the capacity of the innate sector, to the functional matrix, the particular function of the real gland is adjusted. The above scheme is, as we saw above, a "hereditary scheme", i.e., an actual pituitary gland project developed by organic specialization during phylogenetic evolution. When the Word ajna, resonating in the ajna chakra, compares the particular function of the gland with the capacity of the functional matrix, it is actually comparing the gland structurally with the hereditary scheme recorded in the innate sector. If there is any difference, the Word replicates on the gland its plasmatic power and modifies the particular function, adjusting it to the capacity of the functional matrix: the real gland responds, then, to the hereditary scheme, which is, of course, not perfect.

Having made it clear, then, that the mission of the logos Kundalini is not at all to "perfect" the organism or even any of its organs, it should be added that, on the contrary, the logos Kundalini can produce, or tenaciously insist upon producing, MULTIPLE ORGANIC IMPERFECTIONS OR DISEASES. The Kundalini logos, in effect, is responsible for ensuring that the particular function conforms to the hereditary scheme contained in the functional matrix; but if such a scheme, for reasons to be sought in its phylogenetic history, presents certain IMPERFECTIONS, these will normally be transferred to the organ in the form of PATHOGENIC PREDISPOSITIONS: the organ, conformed by an imperfect scheme, will exhibit, for example, a special predisposition towards a certain disease; then, the evolutionary process of the organ will be "stable" if it conforms to the hereditary scheme, that is, it will be stable if it becomes ill at some point in its life cycle: This is so arranged in the scheme because it "suits" the general microcosmic evolution as an "accident of destiny"; and we have here the curious fact of a process that is stable although in that development the organ is getting sick without remedy; what happens if, by means of a medicine, that is to say, externally, an attempt is made to DEVIATE the evolutionary process of the organ to try to cure it? Answer: that the attempt to "cure" the organ makes its process UNSTABLE because it deviates it from the hereditary scheme, where IT IS FORESEEN THAT THE ORGAN CAN BE ILL. And if the process becomes unstable, there is no doubt that the Word has to intervene to re-establish the adjustment of the particular function to the capacity of the functional matrix: THAT IS TO SAY THAT, IN THIS CASE, THE PLASMATIVE POWER OF THE WORD IS USED TO MAINTAIN THE DISEASE, FOR IN THIS WAY, IT MAINTAINS THE STABILITY OF THE EVOLUTIONARY PROCESS. In these cases, there is no effective way to cure the organ, except by modifying the hereditary scheme; but this possibility is forbidden to the official medicine of the Kaly Yuga: only the awakened viryas and the Siddhas, by dominating the ontic Records, are in conditions to resign the hereditary schemes and "cure" all kinds of diseases.

M - Analogical correspondence between the Logos Aspect of the Demiurge and the Logos Kundalini.

In principle, let us remember that the logos Kundalini is found within the globe of akasa as the microcosmic expression of the Logos Aspect of the Demiurge: the logos Kundalini and the Logos Aspect are, therefore, ANALOGUES. But, according to the microcosmic and macrocosmic analogies studied in article 'D' and synoptically exposed in figure 38, it is not clear where this new analogical correspondence would lie. And this is natural, since neither in that article nor in that figure has the "Logos Aspect" of the Demiurge been mentioned: in truth, what has been represented in figure 38 are the "Aspects" that the "Manifestation (12) of the soul" of the Demiurge acquires in the organic structure of the macrocosm: Aspect Beauty (14), Aspect Love (16), and Aspect Consciousness of the Meaning of the World (18); these Aspects are analogous respectively to the "subjects" with which the animic subject (4) of the microcosm manifests itself: rational subject (6), cultural subject (8), and conscious subject (10).

It is fair to ask what role does the Logos Aspect play in the macrocosm if it is not part of the soul Manifestation? Answer: the role of the COSMIC PLASMING PRINCIPLE: A ROLE WHOSE ESSENCE IMPLIES THE
MACROCOSMIC TRANSCENDENCE. More clearly: the Soul Manifestation (12) is, strictly speaking, the ABSOLUTE IMMANENCE OF THE DEMIURGO IN THE MACROCOSMOS, analogously as the soul subject IS THE ABSOLUTE IMMANENCE OF THE SOUL IN THE MICROCOSM; but the embodiment of the macrocosm, of the organism that is to receive that soul immanence, can only be a TRANSCENDENCE, an act TRANSCENDENT to the macrocosm itself;

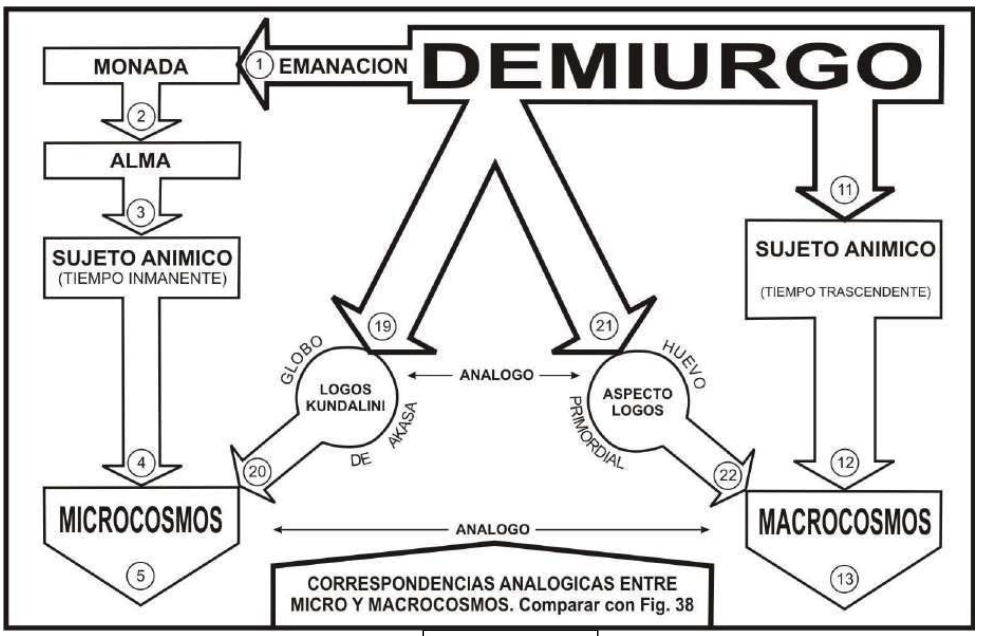

FIGURE 66

it is thus understood that the Logos that shapes and grants real existence to the macrocosm is an Aspect of the Demiurge that is maintained from the Beginning in absolute transcendence; the Logos Aspect is the transcendent cause of every macrocosmic entity: its VOX is the one who designates the entities and grants them individual existence, terminating the universal nature that proceeds from the Archetypes immanent to the archetypal plane; an analogous TRANSCENDENCE is kept in the microcosm by the logos Kundalini, who, being the plasmator principle of the microcosmic germ, is beyond the immanence of the microcosm.
The previous answer has been clarified: the Logos Aspect plays "a role whose essence implies macrocosmic transcendence". In figure 38, and in the article mentioned above, only the "immanent" Aspects of the Demiurge and the corresponding immanent aspects of the microcosmic soul subject have been discussed.

If we wanted to complete figure 38 with the Logos Aspect of the Demiurge, we should include a sector analogous to the Primordial Egg, the original and absolutely transcendent recipient of His Word. In figure 66 we have added the sector (22) representing the Primordial Egg, in whose interior subsists the Logos Aspect, which is evidently external both to the macrocosm (13) and to the immanent Manifestation (13).
(12): such exteriority is equivalent to its transcendence. The Primordial Egg, as seen in the same figure, is analogous to the akasa globe (20), within which the logos Kundalini subsists, and is also "external," i.e., transcendent, both to the microcosm (5) and to the soul subject (4). It is not necessary to insist that the maximum information of figure 66 will be obtained after an attentive comparison with figure 38.

N - Yoga: initiation into the White Hierarchy of Chang Shambhala.

Except for Tantra Yoga, of which we will speak later, the remaining yogas come from the White Hierarchy of Chang Shambala, from the Wisdom of the Traitor Siddhas. In particular, we will refer here to KUNDALINI YOGA, because the OBJECTIVE proposed by its praxis consists in FREEING THE KUNDALINI LOGOS FROM ITS ENVELOPE IN THE GLOBE OF AKASA, SO THAT IT CIRCULATES, PERSONALLY,
THROUGH THE ELIX CHANNEL. As can be seen, this objective is directly linked to the issues we have developed in previous sections.

Now, Kundalini yoga, and all similar yoga, derives from an ancient science of the Traitor Siddhas known as KALACHAKRA or WHEEL OF TIME: the Traitor Siddhas are the Lords of Karma and the Kalachakra is the science that allows to chain or unchain the Spirit and the soul to the wheel of lives, that is to say, to the evolutionary reincarnations. Yogas are thus systems of initiatory knowledge that make possible, in different ways, the liberation from the wheel of Karma and ontic autonomy. Initiation through yoga, like those of Masonic, Theosophical, Rosicrucian, etc., rituals, we include in the generic denomination of SYNARCHIC INITIATION as opposed to HYPERBORIC INITIATION: Synarchic initiation chains the initiate in the White Hierarchy, while Hyperborean Initiation isolates the Self of the initiate from all types of hierarchical logos, opening the way to the absolute freedom of the eternal Spirit.

We have mentioned the objective of Kundalini yoga; to liberate the Kundalini logos in the ELIX channel. To what end is this objective pursued? Answer: WITH THE PURPOSE OF THE ANIMAL SUBJECT IDENTIFYING WITH THE COSMIC ONE. This is not difficult to
We can understand if we remember the essential identity between the logos Kundalini and the Aspect Logos, as seen in figure 66: the logos Kundalini IS the Aspect Logos of the Demiurge and, as such, IS THE VERB OF THE ONE MANIFESTED IN THE MICROCOSMOS. The circulation of the logos Kundalini itself through the ELIX channel, instead of its Word, causes two things: a definite ALTERATION of the microcosm, and the IDENTIFICATION of the soul-subject with the One. Let us look at each of these effects separately.

Regarding the DEFINITIVE ALTERATION OF THE MICROCOSM caused by the yogic initiation, we must affirm that it is a SPECIAL EVOLUTIONARY INVERSION, carried out by the Kundalini logos with the purpose of making the soul subject protagonize the GREAT LEAP: a metaphysical experience that allows the subject THE IDENTIFICATION WITH THE ONE and that will be described later on. Now, it must be emphasized that the aforementioned EVOLUTIONARY INVERSION has nothing to do with the experience of RETURN TO THE ORIGIN that the secret ways of liberation of the Hyperborean Wisdom propitiate. This will be clearly seen after explaining what the EVOLUTIONARY INVERSION consists of.

The basis from which the reasoning must start is the following: the soul subject, free to its natural evolutionary process, progresses towards the entelechy Manu according to the degrees of the scale in figure 44; in figure 56, it is observed in greater detail that THE SENSE OF EVOLUTION POINTS TOWARDS ENTELECHY; but what is entelechy? The Beginning and the end of an evolutionary process are IDENTICAL: the evolutionary entity, which progresses between these two extremes, participates in the Principle in its being-in-itself and aims at the entelechial finality which claims it from the future of its being-in-itself, permanently manifested as potential entelechy. On this basis, one can understand the difference between the NATURAL EVOLUTION of the pasu towards the finality and the EVOLUTIONARY INVERSION towards the Principle caused by the yogic initiation: the NATURAL EVOLUTION, in fact, leads the pasu toward entelechial finality, toward ontic autonomy, toward the realization of the microcosmic goal of finality; the yogistic initiation, on the contrary, seeks to TRANSMUTE the microcosm in a very short time and thus achieve the IDENTIFICATION OF THE SUBJECT WITH THE PRINCIPLE, that is, with the universal Archetype and, through it, with The One: the TRANSMUTATION of the microcosm implies, as we can see, an EVOLUTIVE INVERSION.

But the "evolutionary inversion" IS NOT A MERE "INVOLUTION" because the end of the yogic initiation, that is, IDENTIFICATION WITH THE BEGINNING, must be reached by means of a GREAT LEAP, by means of the immediate crossing of a metaphysical bridge between two worlds: EVOLUTIONARY INVERSION must be understood as INVERSION OF THE EVOLUTIONARY SENSE, march towards the Beginning instead of towards the end, and not as INVOLUTION for, in the REVERSE SENSE, there is nothing like an EVOLUTIONARY PROCESS.

In short, by very slow natural evolution, the pasu succeeds in reaching the entelechial purpose or, by accelerated organic transmutation and inversion of the evolutionary sense, he succeeds in reaching the universal Principle of his being: how does he achieve the latter? Answer: by fulfilling the objective of Kundalini yoga: liberating the logos Kundalini in the ELIX channel: what for? Answer: to make effective the TRANSMUTATION, the DEFINITIVE ALTERATION OF THE MICROCOSMIC ORGANISM. This answer gives us
allows the concept of the logos Kundalini to be completed: WHILE REMAINING IN THE GLOBE OF AKASA, THE MISSION OF THE LOGOS KUNDALINI CONSISTS IN CONTROLLING THE GENERAL ORGANIC FUNCTION BY MEANS OF THE PHONETIC SUPERSERIES OF ITS PLASMATIC WORDS; BUT, IF THE GLOBE OF AKASA IS OPENED BY THE PRACTICE OF YOGA OR FOR ANY OTHER REASON, THE LOGOS KUNDALINI ACTS IN AN EXTREMELY DIFFERENT WAY:

IT DOES NOT ADJUST THE GENERAL FUNCTION OF THE ORGANISM TO THE FORM OF THE ESSENTIAL MATRIX, THAT IS, TO THE ONTICOTEMPORAL SUPERSERIES, AS ITS WORDS OF THE PHONETIC SUPERSERIES USUALLY DO; INSTEAD, IT ADJUSTS THE GENERAL FUNCTION DIRECTLY TO THE FORM OF THE ARCHETYPE MANU; A FORM WHICH THE LOGOS KUNDALINI COPIES FROM THE FORMATIVE SERIES OF THE DESIGN BECAUSE IT IS AT ITS LIMIT; BUT HERE IS AN IMPORTANT DIFFERENCE: THE FORM OF THE MANU ARCHETYPE, WHICH THE KUNDALINI LOGOS IMITATES, IS THAT OF THE BEGINNING AND NOT THAT WHICH CORRESPONDS TO THE ENTELECHIAL PURPOSE; THUS, AT THE TIME OF THE RECREATION OF THE ORGANISM BY THE PLASMATIC POWER OF ITS VOX, A REVERSAL OF THE EVOLUTIONARY SENSE TAKES PLACE: THE NEXT STEP IS THE "GREAT LEAP" AND THE IDENTIFICATION OF THE ANIMIC SUBJECT WITH THE ONE, THAT IS, THE TRANSMUTATION OF THE MICROCOSMIC ORGANISM, ITS DEFINITIVE ALTERATION; THE CONSEQUENCE OF THIS IS NOT MINOR: THE SUBJECT, IDENTIFIED WITH THE ONE, OR WITH ONE OF ITS ARCHETYPAL ASPECTS, IS IMMEDIATELY INCORPORATED INTO THE WHITE HIERARCHY; AND THE SELF, THE EXPRESSION OF THE SPIRIT IN THE LOST VIRYA, IS ECLIPSED FOREVER, AS WILL BE EXPLAINED LATER.

The logos Kundalini adjusts the general function of the microcosmic organism to the form of the Manu Archetype which exists at the end of the Principle of the formative series of the design; the organism is thus definitely recreated and transmuted. We have yet to see how the logos Kundalini performs this operation of transmuting the microcosm.

To explain it in a simple way, let us emphasize that in the act of transmutation there are TWO FUNDAMENTAL PRINCIPLES: THE PRINCIPLE OF THE ARCHEMETRY MANU AND THE PRINCIPLE OF THE SERPENT DESIGN. Taking into account these two Principles, let us observe figure 56.

The use of the Manu Archetype Principle would be equivalent to the Kundalini logos being positioned parallel to the axis (Tt) and looking towards the archetypal plane THROUGH THE ELIX CHANNEL: IT IS PROVEN AT THE ENTRY, BY NOTING ON THE GRADUAL SCALE OF PROGRESSIVE MOMENTS, THAT SUCH A DEVICE IMPLIES A EVOLUTIONARY INVERSION. The Kundalini logos aims to adjust the general function to the form of the Manu Archetype Principle: THIS IS EQUIVALENT TO SUPPRESS, IN FIGURE 56, THE DISTANCE SEPARATING THE "PASU, POTENTIAL MICROCOSM" FROM THE "MANU ARCHETYPE", THAT IS, BETWEEN THE LOWER SPHERE AND THE SPHERE.
SUPERIOR (axis Tt). Such a suppression means, analogically, the "GREAT LEAP": a leap that, as it is seen, avoids the path of ELIX. It is evident, then, that the adjustment between the microcosm and the Principle of the Manu Archetype eliminates the onticotemporal series existing on the continuous function ELIX because the same continuous function has been skipped during the "great leap".

The Principle of the serpent design is used by the Kundalini logos to ADJUST the microcosm to the Principle of the Manu Archetype, what does this mean? Answer: that the Kundalini logos IS REVISITED WITH THE ESSENTIAL MATRIX OF THE SERPENT DESIGN WHEN THE VALVES OF THE CONCH ARE OPENED AND ITS PLASMATIVE POWER IS RELEASED IN THE ELIX CHANNEL. If the objective of yoga is successful, and the akasa balloon opens, the Kundalini logos, LIKE A SUDDENLY ACTIVE SERPENT, develops and slithers like a fire through the ELIX channel: the essential matrix of the serpent design contains ALL THE FUNCTIONAL MATRIXES THAT RULES THE LAWS OF ENERGY and this allows it to adjust all the particular functions of the organs to the original forms of the Principle of the Manu Archetype. WHEN THE KUNDALINI SERPENT REACHES THE LAST CHAKRA OF THE ELIX CHANNEL, THAT IS, THE BRAHMACHAKRA, THE "GREAT LEAP" IS CONSUMMATED: THE MICROCOSMIC ORGANISM IS THEN ADJUSTED TO THE FORM OF THE PRINCIPLE OF THE MANU ARCHETYPE AND THE SOUL SUBJECT IDENTIFIED WITH THE ONE.

This last effect is the FIN stated in the goal of yoga and can occur in any structure in which the soul subject is manifested. In the lost virya, the soul-subject may be AT THE LEVEL OF THE FOUR UPPER GLANDULAR CHAKRAS, that is, on the ANAHATA, at the level of the heart; on the VISHUDA, at the thyroid; on the AJNA, at the pituitary gland; or on the BRAHMARANDRA or BRAHMACHAKRA, at the crown of the head: at any of these levels, the Kundalini logos FAGOCITATES the soul-subject and recasts it in its cosmic essence: the psychic subject, then, generally the conscious subject, has the impression that his sensitive field expands towards all directions of the universe; the "higher states of consciousness" of SAMADHI or NIRVANA are thus attained: SUCH STATES ARE THE HIGHEST AT THE ANIMIC LEVEL OF THE PASU, AND THE LOWEST AT THE SPIRITUAL LEVEL OF THE VIRYA. SAMADHI, OR NIRVANIC STATES, INDICATE THAT THE SOULIC SUBJECT, THE SOUL, HAS IDENTIFIED WITH THE ONE: THE SUBJECT, DRIVEN BY THE LOGOS KUNDALINI, HAS MADE THE "GREAT LEAP" FROM BRAHMACHAKRA AND HAS PLACED ITSELF ON A "MACROCOSMIC LEVEL OF CONSCIOUSNESS"; THE "GREAT LEAP" MEANS THAT THE SUBJECT HAS CROSSED THE METAPHYSICAL BRIDGE LEADING TO THE ARCHETYPAL PLANE AND THERE HAS EXPANDED UPON THE COSMIC PLANES BY DIFFUSION INTO THE "BEAUTY" OR "ACTIVE INTELLIGENCE" ASPECT OF THE DEMIURGE. WHEN THIS HAPPENS, THERE CAN NO LONGER BE ANY SPIRITUAL INTERVENTION IN THE VIRYA, THAT IS TO SAY, NO INFLUENCE OF THE CHAINED HYPERBOREAN SPIRIT: THIS IS LOGICAL, SINCE WHEN THE "GREAT LEAP" IS ACHIEVED, THE MISSION OF THE CHAINING HAS ALREADY BEEN ACCOMPLISHED; THE PASU IS NOW A SINARCA INITIATE, INTEGRATED INTO THE WHITE HIERARCHY OF CHANG SHAMBALA; AND HIS HYPERBOREAN HERITAGE, THE SYMBOL OF ORIGIN, HAS SINCE BEEN DEFINITIVELY NEUTRALIZED.

In the next article we will explain analogically what the "great leap" practiced by the soul subject as the end of the yogic initiation consists of. Next, we will anticipate the effect that the great leap, and the previous organic transmutation, cause in the lost "I" of the virya, which the Hyperborean Wisdom calls: "DRAINING OF THE SYMBOL OF ORIGIN".

DURING TRANSMUTATION, THE LOGOS KUNDALINI, WITH ITS PLASMATIC POWER, STABILIZES ALL THE EVOLUTIONARY PROCESSES OF THE ARCHETYPAL MEMORY; THE INVERTED ARCHETYPES ARE THUS ADJUSTED TO THEIR ARCHETYPAL MATRICES, WITH SUCH ACCURACY THAT THE DEGREE OF PARTICIPATION THAT THEY MAINTAIN WITH THE UNIVERSAL ARCHETYPES REACHES ITS MAXIMUM PERFECTION; THE METAPHYSICAL LINK BETWEEN THE ARCHETYPAL MEMORY AND THE ARCHETYPAL PLANE THEN ACQUIRES THE CHARACTER OF INDISCERNIBLE IDENTITY; SUCH IDENTITY CAUSES THE SOUL SUBJECT TO SIMULTANEOUSLY ANIMATE BOTH PLANES, THE MICROCOSMIC OF THE ARCHETYPAL MEMORY AND THE MACROCOSMIC OF THE ARCHETYPAL PLANE; THIS IS EQUIVALENT TO A "GREAT LEAP," TO THE CONSCIOUS PASSAGE FROM ONE WORLD TO ANOTHER; BUT IT ALSO MEANS THAT THE SOUL SUBJECT HAS IDENTIFIED ITSELF WITH AN ASPECT OF THE ONE.

NOW THEN: THE CHAINED SPIRIT, ACCORDING TO WHAT WE STUDIED IN THE FIRST PART, MANIFESTS ITSELF AS THE "LOST SELF" IN THE BOSOM OF THE CONSCIOUS SOUL SUBJECT, BY REFLECTION OF THE INFINITE SELF IN THE SYMBOL OF THE ORIGIN; WHAT HAPPENS TO THE LOST SELF, TO THE EXPRESSION OF THE ETERNAL SPIRIT, WHEN THE CONSCIOUS SUBJECT MAKES THE "GREAT LEAP" AND EXPANDS ON THE ARCHETYPAL PLANE? ANSWER: THE DEFINITIVE ECLIPSE OF THE "I": AFTER THE "GREAT LEAP" THERE WILL NO LONGER BE ANY MANIFESTATION OF THE SPIRIT IN THE MICROCOSM BECAUSE OF THE IRREVERSIBLE "DRAINING" OF THE SYMBOL OF THE ORIGIN OF THE MEMORY OF THE BLOOD OF THE VIRYA; THE "DRAINING" IS THE STRATEGIC CULMINATION OF THE GENETIC KEY OF THE TRAITOR SIDDHAS: ITS REALIZATION SIGNALS THE END OF THE ENCHAINMENT BECAUSE IT IMPLIES THAT THE MICROCOSMIC OBJECTIVE OF THE PASU'S FINALITY HAS BEEN FULFILLED; HOWEVER, SUCH AN "UNCHAINING" DOES NOT BENEFIT THE HYPERBOREAN SPIRIT AT ALL, FOR, IF IT HAS NOT MANAGED TO REORIENT ITSELF DURING THE ENCHAINMENT, IT WILL THEN REMAIN IN THE STRATEGIC CONFUSION OF ITS REVERSED STATE: AND IN THAT STATE IT WILL CONTINUE UNTIL THE MAHAPRALAYA. HOWEVER, IT IS MOST LIKELY THAT THE TRAITOR SIDDHAS WILL INTERVENE BEFORE SUCH A MOMENT ARRIVES, AND THAT THE SPIRIT WILL THEN BE CHAINED AGAIN TO ANOTHER VIRYA IN ORDER TO "TAKE ADVANTAGE OF ITS VOLITIONAL ORIENTING FORCE".

The above answer will be better understood if we explain analogically what the great leap, the declared end of the synarchic initiation by yoga, consists of.

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At the same time, the concept of the Hyperborean Wisdom on the SCURRING OF THE SYMBOL OF ORIGIN will also be explained.

O - Analogical study of the "great leap" and the "runoff" of the Symbol of Origin.

The end of yoga, the "great leap", causes the "slipping away" of the Symbol of the origin, that is to say, "the strategic culmination of the genetic key of the Traitor Siddhas". The runoff, then, means the loss of the hyperborean inheritance. By means of a simple analogical model, based on concepts already defined, we will demonstrate the "great leap" and its "runoff" effect.

We have already seen that the logos Kundalini, clothed in the form of the serpent design, adjusts the microcosmic organism to the Principle of the Manu Archetype: it is ultimately an adjustment between microcosm and macrocosm, since the Principle of the Manu Archetype is a form derived from the macrocosmic One. In order to make the act of the "great leap" as clear as possible, we will refer only to one salient aspect of the micro-macrocosmic analogy, which is the correspondence between the archetypal memory, or neurophysiological structure of the brain, and the archetypal plane of the macrocosm.

According to Figure 38, the archetypal memory of the microcosm (arrow 6) bears analogical correspondence to the archetypal plane of the macrocosm (arrow 14); analogically, also, while the archetypal memory is animated by the RATIONAL SUBJECT, the archetypal plane is animated by the Beauty Aspect, or "active Intelligence," of the Demiurge The One. This Aspect, BY INTEGRALLY ANIMATING THE ARCHETYPICAL PLANE, IS MANIFESTED IN EACH AND EVERY ONE OF THE UNIVERSAL ARCHETYPES, AND, THEREFORE, ALSO IN THE MANU ARCHETYPE.

According to figure 9, in figure 56 the separation between the archetypal plane and the material plane has been equated to a "boundary plane"; likewise, in this figure and in figures 44 and 45, a "gradual scale of progressive moments" has been represented which allows us to measure the evolutionary process from its initiation on the material plane. Thus we have analogically a LINE OR AXIS that separates the archetypal plane from the material plane; to what is this line analogous, in the microcosm? Answer: to a line separating the archetypal memory from the psychic structure: such a boundary is represented in Figure 39 as THE LINE OF POINTS SEPARATING THE REGION (a) OF THE
REGIONS (b), (c) and (d), i.e. the archetypal memory (a) of the psychic structure (b, c and d).

We will begin the explanation by establishing a relationship BETWEEN THE MICROCOSMIC EVOLUTIONARY LEVEL OF A TYPICAL LOST VIRYA AND A TYPICAL LOST VIRYA LEVEL.
MACROCOSMIC OF REFERENCE: for this we will use the analogy between the lines, or borders, pointed out.

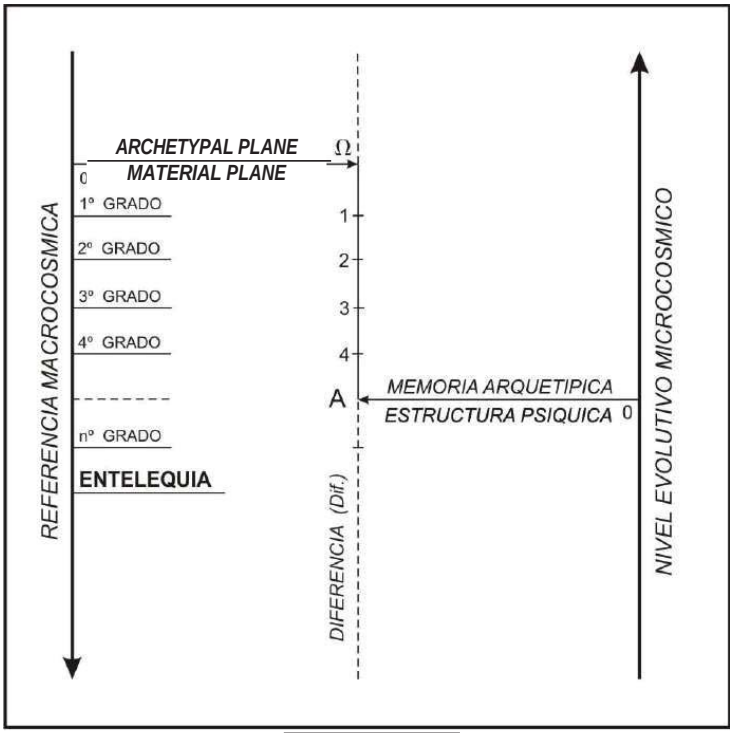

FIGURE 67

On the left of figure 67, we observe a ZERO-OMEGA AXIS (0Ω), hereinafter "OMEGA AXIS", which separates the archetypal plane from the material plane and, on the material plane a "gradual scale of progressive moments": the axis (0Ω) represents the "reference level" against which the evolutionary level of the microcosm will be measured, INVERSE. That is why on the right the ZERO-ALPHA AXIS (**0α**), hereafter "ALPHA AXIS", marks the boundary between the archetypal memory and the psychic structure and at the same time, marks a certain evolutionary level (A) on the gradual scale; in the adopted example this level corresponds to the 5th degree of evolutionary progress.

With this analogical arrangement we interpret the aim and purpose of Kundalini yoga. The Kundalini logos, being free in the ELIX channel, aims to adjust the general function of the microcosmic organism to the Principle of the Manu Archetype: this is equivalent, in figure 67, to SUPPRESSING THE DIFFERENCE (Diff.) OF LEVEL BETWEEN THE ALPHA AXIS AND THE OMEGA AXIS. Analogically, then, THE "GREAT LEAP" CONSISTS IN ELIMINATING THE DIFFERENCE (Diff.) BETWEEN THE ALPHA LEVEL AND THE OMEGA LEVEL, IN MAKING THE AXIS (0A) "JUMP", IN REVERSE TO THE EVOLUTIONARY DIRECTION (1st, 2nd, 3rd ...),

AND IS EQUALIZED WITH THE AXIS (0Ω): AT THAT MOMENT, ALSO, THE SOUL SUBJECT, WHICH IS "ON" THE AXIS (0A) WILL HAVE BEEN IDENTIFIED WITH THE BEAUTY ASPECT, WHICH IS "ON" THE AXIS (0Ω); IT IS THE REALIZATION OF THE END OF KUNDALINI YOGA.

It is evident that the great leap is an ACTION OF CONTROL effected directly by the Kundalini logos under its serpentine form: THE GREAT LEAP, IN EFFECT, CAN ONLY OCCUR IF THE DIFFERENCE (Diff.) BETWEEN THE MICROCOSMIC ORGANISM AND THE PRINCIPLE OF THE MANU ARCHETYPE; THE KUNDALINI LOGOS, IN ORDER TO EQUALIZE THE ALPHA AXIS WITH THE OMEGA AXIS, MUST ADD TO THE ORGANISM AN ADJUSTMENT FACTOR -Dif, I.E., A VALUE INVERSE TO THE
DIFFERENCE Diff. Returning to figure 56, we may describe the "controlling action" as follows: THE KUNDALINI SERPENT, FROM A HIGHER CHAKRA, UTTERS THE WORD OF THE PRINCIPLE OF THE MANU ARCHETYPE; THE RESONANCE OF THE ARCHETYPAL CAPACITY OF THE MANU ARCHETYPE IS THEN PRODUCED AND ITS FORM IS ACTUALIZED AND APPLIED UPON THE MICROCOSMIC ORGANISM; THE KUNDALINI SERPENT MAKES THE COMPARISON BETWEEN THE FORM OF THE MANU ARCHETYPE AND THE MICROCOSMIC ORGANISM AND DETECTS THE DIFFERENCE (Dif); IT THEN REPLICATES, WITH ITS PLASMATORY POWER, THE ADJUSTMENT FACTOR -Dif. ON THE ORGANISM, DEFINITIVELY ALTERING ITS STRUCTURE; THE ORGANISM IS EXACTLY ADJUSTED TO THE MANU ARCHETYPE, NO DIFFERENCE (Diff.) BETWEEN BOTH: THE "GREAT LEAP" HAS OCCURRED, THE ALPHA AXIS COINCIDES WITH THE OMEGA AXIS, THE ANIMIC SUBJECT HAS IDENTIFIED WITH THE ONE.

The "great leap" implies the almost instantaneous TRANSMutation of the microcosmic organism and its incorporation into the White Hierarchy of Chang Shambala. This situation is, of course, incompatible with the hyperborean inheritance and that is why in the genetic key of the Traitor Siddhas is foreseen, from the beginning of the spiritual enchainment, THE DRAINING EFFECT: the DRAINING ensures that the Symbol of Origin will become inoperative from the very moment that the great leap takes place; THE DRAINING OF THE SYMBOL OF ORIGIN IS THE STRATEGIC CULMINATION OF THE GENETIC KEY.

We will go back to figure 29, in order to explain analogically the runoff effect, "we see there that the sphere of light has been marked with a thicker stroke and that in its interior, on a CONCAVE LINE $\overset{\frown}{AB}$, some glances of the Spirit-sphere are reflected. Analogically, the line $\overset{\frown}{AB}$ corresponds TO THE PROFILE OF THE SYMBOL OF THE ORIGIN: it is CONCAVE because "THE ORIENTATION OF THE SPIRITUAL GNOSIS
IT IS SIGNED BY THE CONCAVE", as explained in the section "The Spirit-normal sphere". Well then, on the line $\overset{\frown}{AB}$ the Spirit manifests itself as the Ego of the virya, an Ego that spontaneously tends to confuse itself with the conscious subject because the Symbol of Origin $\overset{\frown}{AB}$ is always situated in the sphere of light by determination of the key.

Genetic". If we look carefully at Figure 29, we will see that the profile of the Symbol of Origin $\overset{\frown}{AB}$ intersects the psychic structure at points A and B: CONSEQUENTLY, THE ALPHA AXIS (OA) IN FIGURE 67, WHICH REPRESENTS THE LIMIT OF THE PSYCHIC STRUCTURE, MUST ALSO BE INTERSECTED.

BY THE ORIGIN SYMBOL $\overset{\frown}{AB}$. For clarity, in figure 68 the curved line $\overset{\frown}{AB}$ has been added, which corresponds to the profile of the Origin Symbol. As the line $\overset{\frown}{AB}$ in figure 68 IS NOT CONCAVE BUT CONVEXED, a justification must be formulated here to avoid any possible misunderstanding: in figure 68, and in the following 69 and 70, the line $\overset{\frown}{AB}$ must be understood as the REPRESENTATION of the concave line $\overset{\frown}{AB}$ of figures 29, 30, 31, and 32; the requirements of analogy oblige us to REPRESENT the concave line $\overset{\frown}{AB}$ in the form shown in the figure; in any case, if one wishes to visualize the chaining by genetic key, one must remember that the "glances" of the reversed Spirit are always reflected on THE CONCAVE ASPECT OF THE SYMBOL OF ORIGIN and suppose that they come from the lower part of figure 68, as indicated by the vectors "glances", in the direction of the concave part of the line $\overset{\frown}{AB}$.

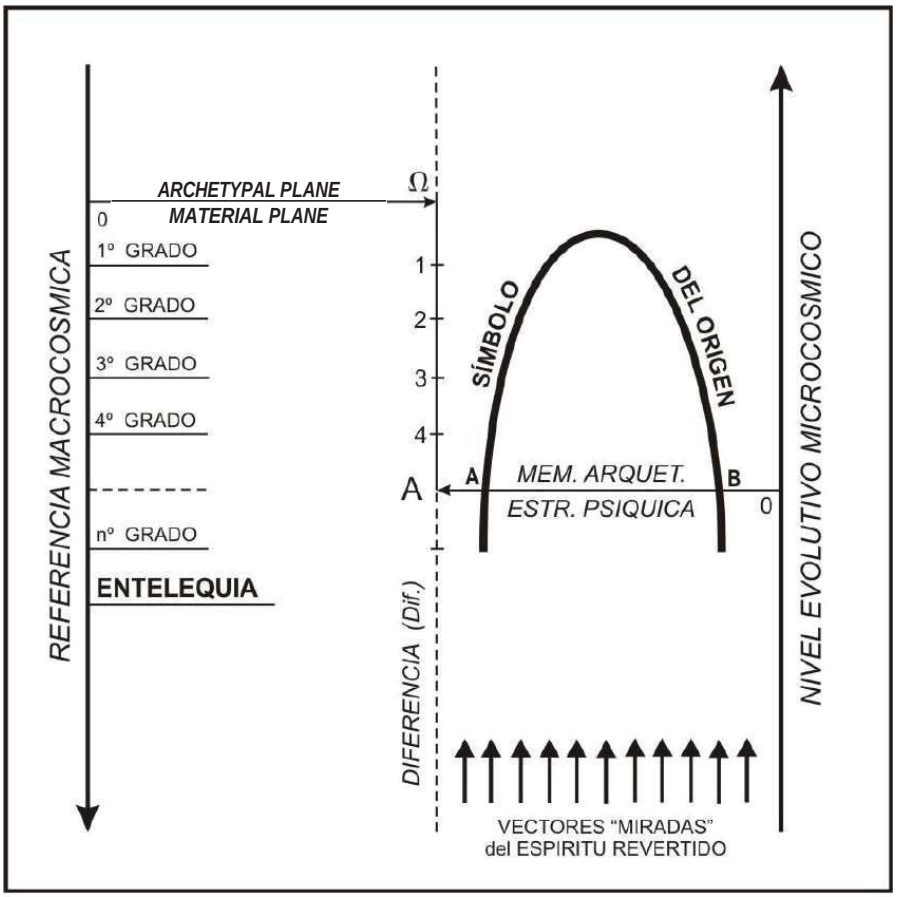

FIGURE 68

In the following comments, we will summarize the main analogical conclusions to be drawn from Figures 67 and 68, as well as from Figures 69 and 70, which will be described later.

First - LET US NOTE THAT THE SYMBOL OF ORIGIN IS BETWEEN THE ALPHA AXIS AND THE OMEGA AXIS, THAT IS, IN THE ANALOGICAL SPACE OF DIFFERENCE (Diff.).

Second - LET'S ADD, NOW, THAT THE GENETIC KEY TECHNIQUE KEEPS THE ORIGIN SYMBOL AT A "FIXED LEVEL" ALL THROUGHOUT THE
EVOLUTIONARY PROCESS. Analogically, this means that, whatever the degree of level at which the alpha axis is found, the Symbol of Origin will always remain in the place shown in the figure.

Third - Why is the Symbol of Origin constantly maintained at a PRE ESTABLISHED LEVEL? Answer: BECAUSE ITS SEAT AND RESIDENCE IS IN THE HYPERBORNEAL BLOOD. THE ABSOLUTE LEVEL OF THE SYMBOL OF ORIGIN IN THE BLOOD MAY VARY FROM ONE VIRYA TO ANOTHER, BUT IN EACH ONE IT RETAINS AN ALWAYS FIXED LEVEL, WHICH ONLY DEPENDS, IN PRINCIPLE, ON THE HYPERBOREAN HEREDITY; GIVEN A HEREDITARY LEVEL OF THE SYMBOL OF ORIGIN, THIS LEVEL IS ALWAYS FIXED, WHICH DEPENDS, IN PRINCIPLE, ONLY ON THE HYPERBOREAN HEREDITY.
REMAINS FIXED THROUGHOUT THE LIFE CYCLE. Analogically, Figure 68 reveals that a greater intersection$\overset{\frown}{AB}$ is proportional to a greater BLOOD PURITY.

Fourth - For these reasons, the Hyperborean Wisdom calls the alpha axis "SEMIC LEVEL OF PURE BLOOD". In Figure 69 we see that the Symbol of Origin being FIXED at a LEVEL PRE-SET by the genetic key, a greater difference (Diff.) between the alpha axis and the omega axis implies a LESSER PURITY OF BLOOD. That is: THE GREATER THE SETTING BETWEEN THE ORGANISM AND THE ARCHETYPE
MANU, LOWER PURITY OF BLOOD. The "pure blood's semenic level", the alpha axis, indicates the second degree of evolutionary progress: it is evident that in figure 69, the profile$\overset{\frown}{AB}$ is lower than the one intercepted in figure 68, where the alpha axis indicates the fifth degree of evolutionary progress; THE LOWER THE DIFFERENCE (Diff.) THE GREATER THE ADJUSTMENT AND, ALSO, THE SMALLER THE PURITY OF BLOOD BECAUSE THE PROFILE OF THE SYMBOL OF THE ORIGIN INTERSECTED IN THE LIMIT OF THE PSYCHIC STRUCTURE IS SMALLER.

Fifth - The analogical space of the difference (Dif.) that is to say, the space between the alpha axis and the omega axis, the Hyperborean Wisdom calls it the "EFFECTIVE AREA OF MAYA" for a given virya, or "GREAT ENGAGEMENT" THE "EFFECTIVE AREA OF MAYA" IS THE FIELD OF EXISTENCE OF THE SYMBOL OF ORIGIN AS A PRODUCT OF THE GENETIC KEY. THAT IS TO SAY, THE SYMBOL OF ORIGIN CAN ONLY EXIST IN THE BLOOD OF THE VIRYA AS LONG AS THE DIFFERENCE (Diff.) BETWEEN THE MICROCOSMIC ORGANISM AND THE MANU ARCHETYPE EXISTS, AS LONG AS THE MICROCOSMIC ORGANISM SUSTAINS AN EVOLUTIONARY

PROCESS. THUS, THE

THE SYMBOL OF THE ORIGIN IN THE BLOOD, AND THE CONSEQUENT SPIRITUAL CHAINING, ARE REALITIES OF THE GREAT DECEPTION, FACTS THAT CAN ONLY OCCUR IN THE EFFECTIVE AREA OF MAYA, THE ILLUSION OF THE REAL.

In truth, the perception of reality as a "great deception", is a subjective experience typical of the lost viryas: IT IS THE LOST SELF WHO, AFTER TRULY INTUING ITS STATE OF CONFUSION, AFFIRMS THE ILLUSORY CHARACTER OF
REALITY. For the pasu, on the contrary, there is no "effective area of maya" because the whole external world constitutes his CULTURAL SPACE, the field where the macrocosmic objective of the purpose is concretized.

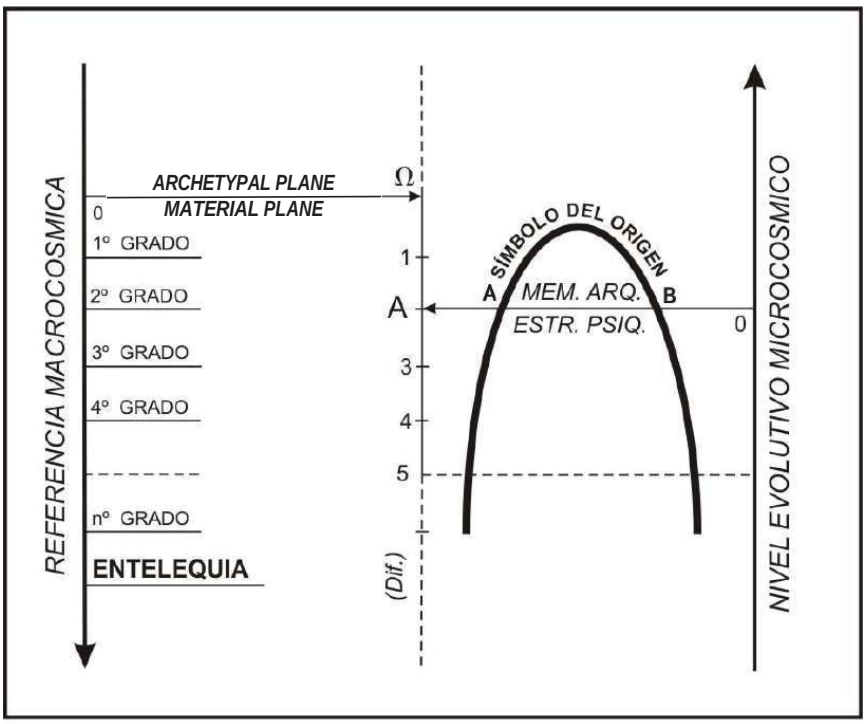

FIGURE 69

Sixth - The transmutation that the Kundalini serpent causes in the organism adjusts it to the Manu Archetype: the difference (Dif.) between the alpha axis and the omega axis is then suppressed, and the soul subject identifies with the One. THE SUPPRESSION OF THE DIFFERENCE (Diff.) MEANS, ANALOGICALLY, THE ELIMINATION OF THE "AREA".
EFFECTIVE AREA OF MAYA". But, according to the First and Fifth commentaries, such a suppression must cause the loss of the Symbol of Origin, for it can only exist in the "effective area of Maya. And the loss of the Symbol of Origin must cause, consequently, the definitive extinction of the lost Self, the reflection of the eternal Spirit that manifests itself upon it.

Let us remember that the lost "I" moves astray along a LABRELIX path, parallel and correlative of ELIX, which the conscious subject follows; the tetrarch points of the LABRELIX path are determined by the Symbol of the Origin, so that the loss of this symbol will bring about the disappearance of the LABRELIX path and with it the extinction of the lost "I" within the conscious subject.

Seventh - Based on the previous explanations and comments, let us define here the concept of DRAINING OF THE SYMBOL OF ORIGIN: IF THE ANIMAL SUBJECT PROTAGONIZES THE GREAT LEAP, THE ALPHA AXIS ACQUIRES THE VALUE OF THE OMEGA AXIS: AT THAT MOMENT, THE ORGANISM IS ADJUSTED TO THE PRINCIPLE OF THE MANU ARCHETYPE AND THE ANIMAL SUBJECT HAS IDENTIFIED ITSELF WITH THE ONE. BUT THE ALPHA AXIS INDICATES THE "SEMIC LEVEL OF PURE BLOOD": IN THIS SENSE, THE "OMEGA VALUE" EXPRESSES THE "ZERO VALUE". THAT IS, THE COINCIDENCE OF THE ALPHA AXIS WITH THE OMEGA AXIS IMPLIES "ZERO SEMIC CONTENT IN MEMORY OF THE BLOOD". THE HYPERBOREAN WISDOM AFFIRMS THAT, WHEN THE SEMIC LEVEL OF THE PURE BLOOD REACHES THE OMEGA VALUE, THE "DRAINING OF THE SYMBOL OF THE ORIGIN" HAS ALREADY TAKEN PLACE. WHY? ANSWER: BECAUSE THE SYMBOL OF THE ORIGIN REMAINS AT A FIXED LEVEL, WHOSE LOWEST POINT NEVER REACHES THE OMEGA VALUE; THEREFORE, IF THE ALPHA AXIS COINCIDES WITH THE OMEGA AXIS, IT WOULD BE IMPOSSIBLE FOR IT TO SIMULTANEOUSLY INTERSECT THE CONCAVE LINE $\overset{\frown}{AB}$. THIS CAN BE SEEN IN FIGURE 70 WHERE IT IS SEEN THAT, WITH AN OMEGA VALUE, THE ALPHA AXIS IS FAR FROM INTERSECTING THE CURVED LINE: AT THAT MOMENT THE "RUNOFF OF THE SYMBOL OF THE ORIGIN" HAS ALREADY OCCURRED, AND THEREFORE, THE CURVED LINE REPRESENTING ITS PROFILE HAS BEEN DRAWN WITH DASHED LINES.

FIGURE 70 SHOWS US CLEARLY THAT THE SUPPRESSION OF THE "EFFECTIVE AREA OF MAYA" CAUSES THE SYMBOL OF THE ORIGIN TO BE DRAINED: IN THE ORGANISM THERE IS NO LONGER ANY "MEMORY OF THE BLOOD"; THE SYMBOL OF THE ORIGIN OF THE HYPERBOREAN INHERITANCE HAS BEEN DEFINITIVELY LOST, TOGETHER WITH THE VOLITIONAL PRESENCE OF THE "I": IT IS THE STRATEGIC CULMINATION OF THE GENETIC KEY.

P - Analogical meaning of the opening of the akasa globe.

The OBJECTIVE of Kundalini yoga proposes: "TO RELEASE THE KUNDALINI LOGOS FROM ITS ENVELOPMENT IN THE AKASA BALLOON IN ORDER TO CIRCULATE PERSONALLY
THROUGH THE ELIX CHANNEL". We have already seen that if the Kundalini logos is clothed in the form of the serpentine design, it has the necessary and sufficient functional matrices to transmute the organism and adjust it to the Principle of the Manu Archetype; the transmutation is accompanied by a "great leap", the end of Kundalini yoga, which allows the conscious subject to identify with the One. From this arises a natural question that has not yet been answered: is the serpentine form THE ONLY one that the Kundalini logos can adopt?

And if not, who determines the form in which the plasmator principle will clothe itself? Answer: First of all, it must be affirmed that the Kundalini logos IS ABLE TO COVER ITSELF WITH A PLURALITY OF FORMS
DIFFERENT. In the second place, it should be noted that the form particularly chosen, when the logos Kundalini is liberated by the practice of yoga, DEPENDS ON THE TECHNIQUE APPLIED TO ACHIEVE THE OBJECTIVE; more clearly: it is the psychic subject, when concentrating on the akasa globe to open it and liberate the plasmator principle, who PROJECTS and CLAIMS the form that the latter will adopt in its transit through the ELIX channel. In the case where such projection comes exclusively from the soul subject, WITHOUT INTERVENTION OF THE SELF, the Kundalini logos may or may not accept to be clothed with the required form, and no little skill is needed to persuade it to accept it.

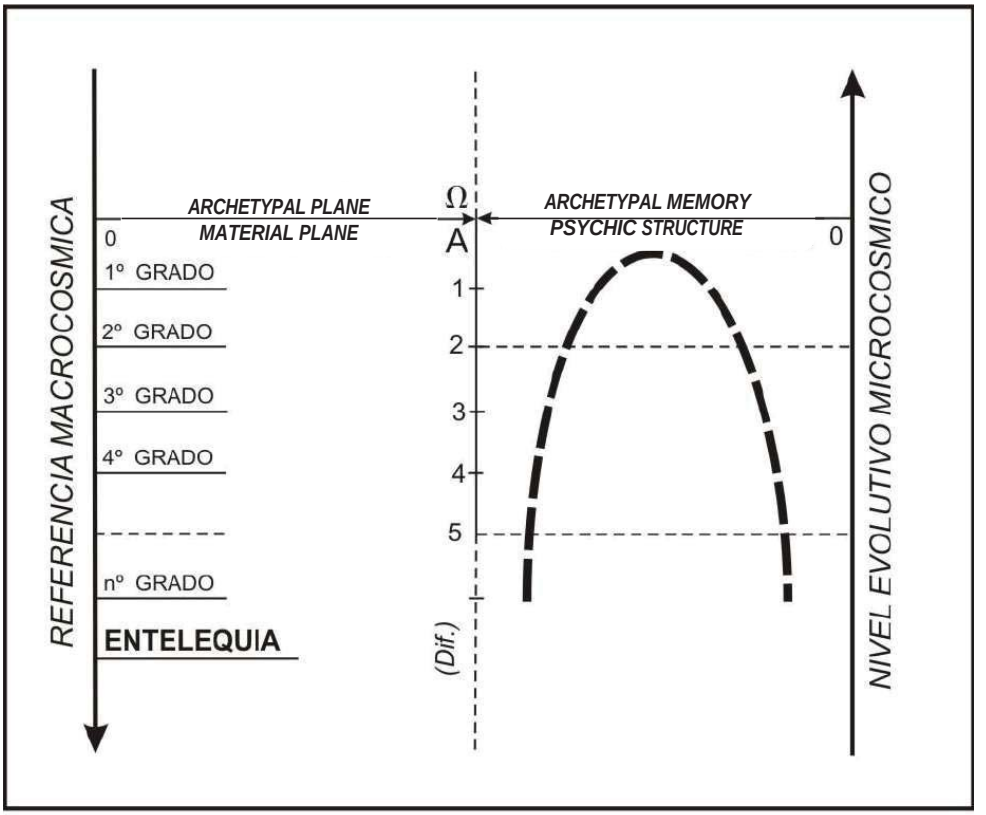

FIGURE 70

IT MAY ALSO HAPPEN THAT, DRIVEN BY UNFATHOMABLE DESIGNS, THE KUNDALINI LOGOS DECIDES TO LEAVE THE AKASA GLOBE ON ITS OWN AND, CLOTHED IN THE FORM OF A MYTH, PHAGOCYTIZES THE CONSCIOUS SUBJECT AND TAKES OVER THE MICROCOSMIC ORGANISM. The latter
possibility can be interpreted in the light of the above explanations of myth and sacred symbol.

In relation to the objective of Kundalini yoga, and its purpose, what is of interest here is to emphasize that ONLY THE SERPENTINE FORM OF THE PLASMATIVE PRINCIPLE, THAT IS TO SAY, THE SERPENT DESIGN WITH ALL ITS FUNCTIONAL MATRIXES, GUARANTEES THE COMPLETE TRANSMUTATION OF THE MACROCOSMIC ORGANISM AND THE GREAT LEAP. ANY OTHER FORM ADOPTED BY THE KUNDALINI LOGOS, NO MATTER HOW EXALTED OR "DIVINE" IT MAY APPEAR TO BE, FOR EXAMPLE, THE GREAT MOTHER, BRAHMA, VISHNU, JEHOVAH, OR A SACRED ANIMAL SUCH AS THE ELEPHANT, RAM, DEER, ETC., WILL CAUSE A VERY DIFFERENT RESULT TO THE ONE PURSUED BY THE KUNDALINI LOGOS, WILL CAUSE A VERY DIFFERENT RESULT FROM THE ONE PURSUED BY THE INITIATORY GOAL OF YOGA: THE LOGOS KUNDALINI UNDER SUCH FORMS WILL BEHAVE IN THE ORGANISM AS AN "AUTONOMOUS MYTH", AS THE LOCAL MANIFESTATION OF A DOMINANT ARCHETYPE; THAT IS TO SAY, IT WILL TRY TO PLACE ITSELF IN FRONT OF THE ANONYMOUS SUBJECT: IT WILL TRY TO PLACE ITSELF IN FRONT OF THE PSYCHIC SUBJECT IN ORDER TO PHAGOCYTIZE IT AND TAKE CONTROL OF THE MICROCOSM; BUT IT WILL NOT DO SO IN ORDER TO ELEVATE THE SUBJECT IN THE "GREAT LEAP" BUT BECAUSE IT WISHES TO REMAIN IN THE MICROCOSM TRANSFORMED INTO A "LIVING MYTH", INTO A RESURRECTED ANCIENT GOD, INTO AN AVATAR OR MESSIAH, ETC. IN THESE CASES, INSTEAD OF THE ORGANIC TRANSMUTATION ACCORDING TO THE MANU ARCHETYPE, THE LOGOS KUNDALINI ENABLES THE CAPTURE OF THE ORGANISM BY A PSYCHOID ARCHETYPE, WHICH WILL INTEGRATE IT INTO THE SUPERSTRUCTURE OF AN EXTERNAL CULTURE AND USE IT TO FURTHER THE MACROCOSMIC GOAL OF THE PASU'S FINALITY. ALL THIS IS KNOWN TO THE GURUS OF KUNDALINI YOGA, SAGES OF THE KALACHAKRA, WHO PROJECT MANY FORMS ON THE GLOBE OF AKASA TO ACHIEVE DIFFERENT OBJECTIVES BUT WHO KNOW VERY WELL THAT "THE "GREAT LEAP" IS ONLY ACHIEVED WHEN THE PLASMADOR PRINCIPLE ACQUIRES THE SERPENTINE FORM, THE CAPACITY OF THE SERPENT DESIGN.

All that we have seen so far about the Kundalini logos and Kundalini yoga is demonstrating to us that the opening, forced or natural, of the akasa globe is an event of the utmost importance in the life cycle of a microcosmic organism, since its occurrence can both transmute and destroy the microcosmic germ. It is therefore advisable to have a deeper understanding of the nature of this event. This can be achieved by understanding the analogical correspondence which the opening of the microcosmic akasa globe bears to a similar event in the macrocosm; we can thus formulate this question: The opening of the akasa globe represents what macrocosmic event? Answer: THE MAHAPRALAYA.

The mahapralaya is the end, equal to the Beginning, of the cycle of macrocosmic Manifestation; the answer allows us to infer why the immediate transmutation of the organism must be followed by a "great leap" which suppresses all evolutionary process: in the mahapralaya only the Beginning and the end are present, WITHOUT MOTION. On the other hand, it is evident that the macrocosmic mahapralaya signals the ORGANIC DEATH of the macrocosm: similarly, the opening of the globe of akasa signals an "organic death" of the microcosm, prior to the transmutation; it is the "initiatory death by yoga".

A deeper substantiation of the analogy between the opening of the globe of akasa and the mahapralaya may be found in the following sentences of the Hyperborean Wisdom: DURING MANIFESTATION, THE VERB OF THE DEMIURGO THE ONE MUST REMAIN ISOLATED FROM THE MACROCOSMOS: ITS VOX HAS GIVEN INDIVIDUAL TERMINATION TO ALL THAT EXISTS AND EVEN DESIGNATES THE PRESENT ENTITIES; BUT, AFTER THE BEGINNING, ITS VOX CONCURS TO THE ENTITIES COMING FROM THE PRIMORDIAL EGG: THROUGH THE EGG, LIKE A WHISPER, ARISE THE WORDS OF THE DESIGN, THE DEMIURGIC LOGOS. THE VERB, ENCLOSED IN THE PRIMORDIAL EGG, SEEMS LIKE THE VOICE OF A DREAMING SLEEPER: BUT A VOICE WHICH, BY TRANSCENDING THE ONYRIC WORLD AND MANIFESTING ITSSELF OUTSIDE, MAKES REAL THE CONTENT OF THE DREAMS, ITS MORE
ABSURD NIGHTMARES. Thus far the analogy between the Primordial Egg and the globe of akasa, between the Aspect Logos and the logos Kundalini is clear; thus continue the sentences of the Hyperborean Wisdom:

THE PRIMORDIAL EGG MUST REMAIN INTACT UNTIL THE PRALAYA; ONLY WHEN THE MACROCOSM REACHES ITS ENTELECHIAL FINALITY WILL THE EGG BE BROKEN AND THE VERB BE FREE TO PRONOUNCE THE LAST WORD, THAT OF THE DISSOLUTION OF EVERYTHING EXISTENTIAL ONTIC; THE LOGOS ASPECT REMAINS IN THE EGG FROM THE BEGINNING TO THE END OF THE MACROCOSM BECAUSE IT IS THE BEGINNING AND THE END: EVERY ENTITY THROUGH HIM CAME INTO EXISTENCE AND EVERY ENTITY THROUGH HIM WILL RETURN TO THE ORIGINAL NOTHINGNESS; THE RUPTURE OF THE PRIMORDIAL EGG AND THE MAHAPRALAYA ARE ONE AND THE SAME THING; FROM THE RUPTURE OF THE PRIMORDIAL EGG WILL COME FORTH THE FIRE THAT WILL CONSUME THE MACROCOSM; A FIRE THAT IS THE ESSENCE OF LOGOS; A LOGOS THAT IS THE VERB OF THE LOGOS; A FIRE THAT IS THE ESSENCE OF THE LOGOS; A FIRE THAT IS THE ESSENCE OF THE LOGOS; A FIRE THAT IS THE ESSENCE OF THE LOGOS; A FIRE THAT IS THE ESSENCE OF THE LOGOS; A FIRE THAT IS THE ESSENCE OF THE LOGOS.
ONE. The rupture of the Primordial Egg is thus evidently analogous to the action we have described as "opening of the globe of akasa": it suggests to us that this "opening" must cause a true MICROCOSMIC PRALAYA, an INITIATIC DEATH BY YOGA. Naturally, such an initiatory death is succeeded by a "new life", perhaps by organic immortality, in the same way that the macrocosmic mahapralaya is succeeded by the creation of a new macrocosm, whose vital cycle will be extended by another mahamanvantara. But this possibility of "new life", made available to the sinarca initiate, and which is considered "miraculous" by many simple-minded people, in reality only benefits the Demiurge, since the transmuted organism passes unfailingly to occupy its place in the White Hierarchy of Chang Shambala or Great Universal Fraternity or International Synarchy, etc. With regard to the different forms that the Kundalini logos can take when manifesting outside the globe of akasa, and the disturbing possibility that it manifests by itself and not at the request of the subject-yogi, the macrocosmic analogy is evident from the following sentences: MANY TIMES, DURING THE MAHAMANVANTARA, FOR REASONS INCOMPREHENSIBLE TO THE PASU, THE ONE HAS FELT THE TEMPTATION TO BREAK THE EGG AND COME OUT WITH HIS PLASMATING VERB; HIS DESIRE, IN TRUTH, GOES FURTHER THAN THAT: FOR IN COMING OUT OF THE EGG, THE VERB WOULD FIND HIMSELF IN A SITUATION OF MACROCOSMIC TRANSCENDENCE AND THE ONE'S DESIRE POINTS TO THAT.

HIS VERB ENTERS THE MACROCOSM WITHOUT CAUSING THE FINAL DISSOLUTION. TO FULFILL THIS DESIRE, ON COUNTLESS OCCASIONS THE ONE HAS OPENED THE EGG AS IF IT WERE THE SHELLS OF A SHELL AND HAS GONE OUTSIDE; HE HAS ALSO ENTERED THE MACROCOSM AND HAS EVEN MADE HIMSELF BE SEEN AND ADORED BY HUMAN ANIMALS. HOW DID HE DO THIS WITHOUT AT THE SAME TIME CAUSING THE DESTRUCTION OF THE MACROCOSM? BY PUTTING ON, WITHIN THE EGG ITSELF, A SUITABLE FORM, BY PUTTING ON A GARMENT, BY ACQUIRING AN "ASPECT", SO THAT, WHEN IT CAME OUT, THIS FORM WOULD LIMIT ITS IGNEOUS POWER AND PROTECT THE MACROCOSM. THUS, THE ONE WAS ONCE A GOD, A GODDESS, A DANCER, A BIRD, ETC.

Q - Synarchic yoga and Tantra yoga.

It has been shown that the practice of Kundalini yoga, or any yoga with the same objective, can cause the nefarious effect of "liberating" the Kundalini logos in the ELIX channel. This is achieved by opening the akasa globe and allowing the plasmatic principle to TAKE DIRECT CONTROL OF THE GENERAL FUNCTION OF THE MICROCOSMIC ORGANISM. It will no longer be, then, the Word, the VOX of the Kundalini logos, but the logos in person who will travel through the ELIX channel and MENTION WITH ITS ORIGINAL ARCHETYPICAL NAME to each chakra, to each innate sector, to each organ. And in that case the situation is very different from the one described in 'L', when we saw the Word sustain at all costs the evolutionary process of the organs according to the project of the hereditary schemes, even if these schemes were imperfect. The logos Kundalini, under its serpentine aspect, on the contrary, is capable of transmuting the microcosmic organism without taking into account its evolutionary degree: for this purpose it recreates its entire structure until it is adjusted to the Principle of the Manu Archetype; thus the "great leap" of the soulic subject, of the soul, towards the archetypal plane is achieved, at the end of which it identifies itself with the One. This nirvanic possibility, it is worth repeating, "which is considered miraculous by many simple-minded people, only benefits the Demiurge, since the transmuted organism unfailingly takes its place in the White Hierarchy of Chang Shambala".

With Tantra yoga happens the same as with everything that, coming originally from the Hyperborean Wisdom, has passed in the darkest part of the Kaly Yuga to be of public domain, that is to say, exoteric: to such knowledge, impossible to suppress in the cultures that have incorporated and registered it collectively, the Sinarchy applies the techniques of "disinformation" and "change of meaning". As a result, as time goes by, the "forbidden" knowledge disappears from the collective perception and only the WORDS, the NAMES, or the SIGNS, which expressed that knowledge, survive as embalmed corpses; but these names no longer refer to their original meaning, which expressed concepts of the Hyperborean Wisdom, but to a CHANGED MEANING, imposed by the Synarchy or, rather, to some SUPERPOSED meaning, because there can be many equivocal meanings added as a CULTURAL COSTRA to the forbidden name. In the clause "The symbol

The degradation of the sacred symbols, or of their names, will be studied in detail, and it is not convenient to anticipate the explanation here. The important thing now is to understand that the PRESENT Tantra yoga has the same objective as Kundalini yoga, that is, it is also a synarchic yoga, BUT THAT IT WAS NOT ALWAYS LIKE THAT: TANTRA YOGA, IN EFFECT, IS THE EXOTHERIC KNOWLEDGE, DEVIRTED BY THE SYNARCHY, OF AN ANCIENT "HYPERBORIC YOGA".
WESTERN" ORIGINATING FROM ATLANTIS. Therefore, even when its WORDS, NAMES AND SIGNS express an equivocal and synarchic meaning to the present understanding, those words, those names and those signs, in the remote past, corresponded to the purest truths of the Hyperborean Wisdom: that Hyperborean meaning is the one that the virya must restore in order to know the ancient Mysteries of the Hyperborean Initiation, before rejecting outright, by repugnance or incomprehension, the systems that have become victims of the enemy psychological action.

We will only add, in order to orientate on the position of the Hyperborean Wisdom, a brief historical reference.

Yogas are systems of initiatory knowledge that make possible, in different ways, the transmutation of the microcosmic organism, the great leap and, consequently, THE RELEASE FROM THE WHEEL OF KARMA: this is the true purpose of yoga; the "yoga practices", the "respiratory gymnastics", the expression of mantras and mudras, the organic control by the concentration of the soul subject, etc., etc.., so popularized by the Synarchy in the West, are nothing more than an exoteric and vulgar aspect of yoga: without the foundation of initiatory knowledge such practices, of course, lack transmuting effectiveness; naturally, the Synarchy, and its Masters of Wisdom or Gurus; reserve such esoteric knowledge only for those who prove themselves worthy of Synarchic initiation, i.e., those who are willing to worship without reservation the One, the Demiurge, Brahma, Jehovah-Satan, Jesus, etc., or any other aspect or appearance of the Great Deceiver. However, in spite of this breadth in the affiliation of the "divinities," the custody of the Wisdom of Yoga is in the hands of a very zealous section of the White Hierarchy. Indeed, after the sinking of Atlantis, the Hierarchy entrusted to the CASTE OF BRAHMANS the custody of the initiatory knowledge of the yogas, i.e., revealed to them the KALACHAKRA KEY and authorized them to bestow the synarchic initiation. Since then, it is they, both on the physical and astral planes, who hold and watch over the validity of the yogic initiation.

Now, since the Brahmanical caste has taken it upon itself to legislate the application in the white Indo-Aryan race of the Code of Manu, which demands the separation of society by SKIN COLOR and its organization into four castes, many lost and clueless viryas, blinded by a myopic biologistic racism, have ended up believing that the Brahmans do not belong to the White Hierarchy of Chang Shambhala, or, at least, that they do not contribute to the Plan of the International Synarchy. Clumsy illusion into which these racist biologists have fallen in supposing that a SACERDOTAL CASTE can do anything else but worship the One! Later on we shall see that the grouping of

Brahmans in "CASTE" dates back to Atlantis, where they WERE UNDER THE DOMINION OF THE KSHATRIYA CASTE: such subordination is logical since the KSHATRIYA, the hyperborean warrior, is an eminently SPIRITUAL being, a reflection of the Hyperborean Spirit, while the BRAHMAN, the Sinarchean priest, is an eminently ANIMIC being, a reflection of the Manu archetype. After the Atlantean catastrophe, whose production was not unrelated to the alliance between the Brahmans and the Traitor Siddhas, the situation was reversed among the survivors, racially degraded and extremely primitive peoples, who succumbed, with few exceptions, to Brahmanic magic. Since then, we have seen a confused humanity that allows itself to be guided by them, that believes and accepts the Myths and Archetypes affirmed by the priestly castes of all ages.

The Kshatriya caste, on the other hand, after the Atlantean catastrophe, had preserved a large part of the Hyperborean Wisdom as an inheritance from their Cro-Magnon ancestors: in particular, the warrior caste knew the Mystery of A-mor, the secret of the original fall of the Hyperborean Spirit; this secret allowed the practice of a nuptial initiation during which the shaping power of the Kundalini logos was used for the benefit of a secret way of liberation of the Hyperborean Wisdom: This was the "Western Yoga" from which would derive, after a tremendous cultural degradation, Tantra yoga, of which we know today some exoteric variants. As will be explained in the section "Possibilities of the Tantric Way", the HYPERBorean OBJECTIVE OF TANTRA YOGA consists in tracing back the MEMORY OF THE BLOOD to the moment of spiritual enchainment, until it reaches THE FIRST MEMORY SET IN THE SYMBOL OF ORIGIN; this memory corresponds, as is natural, to the GREAT HYPERBorean ANTEPAST: its content is the image of the Hyperborean Spirit at the moment of consummating the White Betrayal and being chained to the evolution of the microcosmic organisms; ONLY WHEN THIS IMAGE HAS BEEN RESCUED FROM THE DEPTH OF THE MEMORY OF BLOOD, WILL THE HYPERBORNEOUS INITIATE, OR "SADHAKA", DARE TO ALTER THE GLOBE OF AKASA; BUT HE WILL NOT ATTEMPT TO OPEN THE GLOBE OF AKASA BY HIMSELF IN ORDER TO LIBERATE THE KUNDALINI LOGOS AS PROPOSED BY SYNARCHIC YOGA; HE WILL NOT EVEN PROJECT UPON IT THE SERPENTINE IMAGE OR ANY OTHER IMAGE.

WESTERN YOGA IS BASED ON TWO FUNDAMENTAL ACTIVE PRINCIPLES: THE VOLITIONAL PRESENCE OF THE "I" AND THE COLLABORATION OF A HYPERBOREAN WOMAN, THAT IS TO SAY, A VIRYA WOMAN. THIS TIME, IT IS THE "I" THAT WILL CLOTHE ITSELF IN THE FORM OF THE GREAT HYPERBOREAN ANCESTOR, AN ACT THAT CONSTITUTES THE DEFINITIVE REORIENTATION TOWARDS THE ORIGIN ..... IN ADDITION TO A "REUNION" WITH THE SPIRIT, LONGED FOR MILLIONS OF YEARS. THE HYPERBOREAN WOMAN WILL BE THE ONE WHO, IN THE COURSE OF THE SEXUAL ACT, OR MAITHUNA, WILL PROJECT ON THE AKASA GLOBE OF THE SADHAKA THE FORM OF "LILLITH", THE WARRIOR COMPANION OF THE HYPERBOREAN SPIRIT; THE PROJECTION OF LILLITH WILL BREAK THE GLOBE AND WILL CONFORM THE KUNDALINI LOGOS: IT WILL BREAK IT BECAUSE LILLITH WILL DANCE ON THE AKASA GLOBE THE RUNES OF DEATH; AND IT WILL CONFORM THE

THE KUNDALINI LOGOS BECAUSE IT WILL CONTAIN IT WITHIN ITSELF WHEN IT MANIFESTS ITSELF OUTSIDE THE GLOBE. THIS "EXTERNAL" ACTION OF THE HYPERBOREAN WOMAN HAS THE MISSION TO INCORPORATE "INSIDE" THE VIRYA THE IMAGE OF THE FEMININE HYPERBOREAN SPIRIT, AN IMAGE THAT WAS FORGOTTEN DURING MILLIONS OF YEARS OF CONFUSION AND THAT FORMS AN INSEPARABLE PART OF THE MYSTERY OF THE FALL. IT IS THEN, WHEN LILLITH REVIVES WITHIN, THAT THE MAGICAL WEDDING IS CONSUMMATED, THE CEREMONY OF SPIRITUAL REORIENTATION AND ORGANIC TRANSMUTATION PERFORMED ON THE BRIDAL BED OF THE PURE BLOOD. BUT FROM THIS "TRANSMUTATION" THE SADHAKA WILL NOT BECOME A MANU BUT A HYPERBOREAN WARRIOR, AN IMMORTAL SIDDHA.

As can be seen, Western Yoga has nothing to do with synarchic yoga and, if Tantra yoga had not been culturally degraded by the Psychosocial Strategy of the Synarchy, it would not have any points of contact with the science of Chang Shambhala either. This will become even clearer in the section "Possibilities of the Tantric Way", where an updated version of the ancient Ritual of the Five Challenges, that is, of the initiatory and warrior ritual of Western Yoga, will be presented.

A - Analogical study of the "hyperborean objective" of Tantra yoga.

It is not necessary to insist too much that the Synarchy changed, as far as it could, the meaning of Western Yoga: this is evident in Tantra Yoga and will be evident to whoever analyzes it based on the Fundamentals of the Hyperborean Wisdom. The greatest weight of misinformation, as is logical, fell upon the TWO FUNDAMENTAL PRINCIPLES OF TANTRA YOGA: THE "I" AND THE HYPERBorean WOMAN. To the "I was reduced to a mere soul illusion, to a selfish and despicable subject to b e destroyed at all costs before attaining nirvana, union with the One. The Hyperborean Woman, and the feminine Hyperborean Spirit, was equated with the terrestrial SHAKTI, that is, with the feminine Aspect of the Demiurge, or with some ARCHETYPICAL MATCH of the Gods-Archetypes. With these changes, Tantra yoga differs very little from the synarchic yogas and, in fact, there are many synarchic "schools" of "Tantra yoga", directed by members of the White Hierarchy.

Today it is almost impossible to rescue Tantra yoga as a system or way of liberation suitable for the western virya, notwithstanding, which will be described in the section "Possibilities of the Tantric Way" how a western tantric initiation should be; we would not stop, therefore, in further explanations except for a particular circumstance. It is the CONFUSION that some viryas show when they refer to the HYPERBORN OBJECTIVE OF TANTRA YOGA without noticing the change of meaning caused by the enemy Strategy: NAMELY, THESE COLOR-BLIND VIRYAS IDENTIFY THE HYPERBOREAN GOAL OF TANTRA YOGA WITH THE END OF KUNDALINI YOGA, I.E., WITH THE GREAT LEAP; BUT SUCH CONFUSION IS NOT CAUSAL, BUT INDUCED IN WEAK MINDS BY THE POWERFUL

WILL OF THE TREACHEROUS SIDDHAS AND THEIR HENCHMEN OF THE BRAHMANICAL CASTE.

With the background of everything we have seen so far, it should be very easy to clear up the confusion. We will do so by means of two analogical graphical representations, but first we will explain what this confusion consists of.

In the previous article it was explained that "the HYPERBorean OBJECTIVE OF TANTRA YOGA consists in tracing back the MEMORY OF THE BLOOD to the moment of spiritual enchainment, until the FIRST REMEMBRANCE SEATED IN THE SYMBOL OF THE ORIGIN". This objective receives in the Hyperborean Wisdom the synthetic denomination of "RETURN TO THE ORIGIN". But the "great leap" proposed as the end of Kundalini yoga is a "RETURN TO THE BEGINNING" of the Manu Archetype.

With some variations, it can be affirmed that here lies the nucleus of all similar confusions between the hyperborean objective and the synarchic objective: BECAUSE THE "RETURN TO THE ORIGIN" IS THE RETURN TO THE SYMBOL OF ORIGIN, TO THE MOMENT WHEN THE SYMBOL OF ORIGIN WAS EMBODIED IN THE TRANSMUTED BLOOD OF THE VIRYA; THAT FACT, THE APPLICATION OF THE GENETIC KEY, OCCURRED MILLIONS OF YEARS AFTER THE PASU EXISTED ON EARTH AS THE PRODUCT OF A LONG PHYLOGENETIC EVOLUTION; THAT IS TO SAY, THIS FACT, THE GENETIC EMBODIMENT OF THE SYMBOL OF ORIGIN, OCCURRED LONG AFTER THE "BEGINNING OF THE MANU ARCHETYPE"; THUS, THIS "BEGINNING", TOWARDS WHICH THE GREAT LEAP POINTS, DOES NOT COINCIDE AT ALL WITH THE ORIGIN OF THE "I" SOUGHT BY TANTRA YOGA.

The only thing identical between both yogic objectives is the word "return" or, in other languages, the idea of "regression" or "reverse movement to the sense of the law of evolution"; however, this is enough for the meaning of the synarchic objective to be attributed to the hyperborean objective, and it is pretended that spiritual liberation comes from a regression to the Principle of the Manu Archetype, an absurd idea whose imprudent execution represents a spiritual suicide for the lost virya.

As confusion is very frequent among viryas who claim to know, also, the Foundations of the Hyperborean Wisdom, it is convenient to deepen on the nature of their motivations and to take for granted that there is a synarchic conspiracy to cause the error. The problem is: whether the virya knows of the existence of the Synarchy, its occult management by the White Hierarchy of Chang Shambala, and the fact that it responds in all things to the Plans of the One; And, on the other hand, if the virya has intuited his Hyperborean Origin, has experienced the reminiscence of MINNE, or the Song of A-mort of the Loyal Siddhas, in short, if he feels himself a prisoner of this world and desires to return to the infinite freedom of the Eternal Spirit, how can the virya believe that he can do so by going back to the Principle of the Archetype, to the One? How can he believe that the One who holds him in the bondage of matter will ever grant him freedom? How can he believe that the liberation of the Spirit from its material enchainment can be achieved without a struggle, without a fight against the Traitor Siddhas, the White Hierarchy, The One?

One and all who will stand in the way of your return to Origin?
Finally, how can he believe that he will obtain infinite freedom just by making a great PACIFIC leap toward the Principle? These beliefs undoubtedly reveal great naiveté and dangerous strategic confusion. And yet there are not a few color-blind viryas who turn to the Principle in search of spiritual freedom: it is, as we can see, a dangerous error which causes, in most cases, the spiritual death of the virya, the eclipse of his Ego, by the "draining of the Symbol of the Origin".

But the Answer is still missing: It seems that what impresses the color-blind virya, and what blinds him, is the preeminence of the idea of RETURN over the place to which one wishes to return. That is why he does not see clearly the difference between return to the Origin and return to the Beginning; there is a kind of exaltation of the return for the sake of the return itself, which leaves unresolved the problem of the goal aimed at: whether at the end of the way of return one finds indeed the way out to the freedom of the spirit or a greater and more terrible disorientation. But this error is not without hyperborean motivation: the lost virya, who in spite of everything dares to assume a gnostic attitude, considers LUCIFERIC the decision to oppose the law of evolution, to march against it; but, not being able to clearly specify the objective of this march, he ends up giving preeminence to the march itself, to the fact of TRANSITTING IN REVERSE TO THE SENSE OF THE LAW OF EVOLUTION.
EVOLUTION; and it is then when confusion occurs with the end of synarchic yoga: BECAUSE THAT END CONSISTS IN "TRANSITTING IN REVERSE TO THE SENSE OF THE LAW OF EVOLUTION" IN A GREAT LEAP TOWARDS THE PRINCIPLE OF THE ARCHITECTURE.
The danger of this confusion does not become apparent to the virya because he "feels luciferic by the mere fact of marching against the law of evolution, of returning", even if this return to the One ultimately means his complete undoing.

The color-blind virya feels "luciferic" when he decides to return and concentrates all his volitional force on the march, naively, perhaps out of clumsy pride, perhaps out of anger, but without previously determining the situation of the final goal. From the point of view of the Hyperborean Wisdom, such blindness is the product of STRATEGIC CONFUSION, for the confusion pointed out comes, precisely, from a STRATEGIC ERROR. More clearly: every "Strategy" is a means to reach a clearly postulated end; there is no possible Strategy without declaring beforehand the aims and objectives pursued, since the Strategy consists in planning the best way to reach such goals: if the objective is clear, and the Strategy is the project of an adequate operative plan to achieve it, the development, the execution, the MARCH, will surely be crowned with success; but if the objective is confused, not clearly defined, there is no sure way to plan its concretion: the MARCH will be, then, erratic, disoriented, misguided, doomed to failure; the one who marches without knowing where to go, the lost virya, gnoseologically color-blind, openly demonstrates his strategic confusion, even if he believes that the decision to march in the opposite direction to the law of evolution automatically makes him "luciferic".

These clarifications are opportune because THE ESOTHERICAL PROPOSITION OF TANTRA YOGA IS A COMPLETE HYPERBORNE STRATEGY: A STRATEGY

IN WHICH THE DECLARED OBJECTIVE IS CALLED "ORIGIN", THE SYMBOL OF THE ORIGIN; AN OBJECTIVE THAT IS SITUATED AT AN EXACT POINT IN THE PAST OF THE VIRYA; A PAST TO WHICH ONE RETURNS BY TAKING THE INVERSE PATH OF THE PURE BLOOD; A PATH SETTLED IN THE MEMORY OF THE BLOOD. THE HYPERBOREAN STRATEGY CONSISTS IN SHAPING AND SECURING THIS RETURN TO THE ORIGIN, IN SHOWING THE EGO THE RIGHT PATH TO THE MEMORY OF THE BLOOD: ONE SUCH STRATEGY IS, FOR EXAMPLE, THE "RITUAL OF THE FIVE CHALLENGES" OF TANTRA YOGA, WHICH WE WILL DESCRIBE IN ANOTHER SECTION; ANOTHER SIMILAR STRATEGY IS THE "WAY OF STRATEGIC OPPOSITION" MASTERED BY THE TIRODAL KNIGHTS.

In summary, we can affirm that, although both objectives demand a "return", a "march in the opposite direction to the law of evolution", only the hyperborean objective of Tantra yoga, the "return to the Origin", allows the formulation of a Hyperborean Strategy, an open way to achieve the liberation of the captive Spirit. But, naturally, such a path can only be traveled "with weapons in hand and ice in the heart", by those who are not afraid to advance in the midst of combat and who are not willing to retreat unless the tactic requires it: IN THE HYPERBORNEAN STRATEGY COMBAT IS AN ESSENTIAL ELEMENT BECAUSE ITS EXECUTION IS ON BEHALF OF THE KSHATRIYA, OF THE HYPERBORNEAN WARRIOR, OF THE SPIRITUAL VIRYA. All the
contrary to the synarchic objective, which in a metaphysical "great leap" enables the phagocytization of the psychic subject by the Principle of the Manu Archetype: there is no struggle here, and of course no "Strategy" either, because this path of "return to the Principle" is proper to the pasu, to the animal man, son of the Demiurge, who worships him slavishly and only wishes to rejoin him. Whoever does not know how to notice these differences, even if he considers himself "luciferic" because he has decided to "return" by marching in the opposite direction to the law of evolution, is nothing more than a lost virya in grave danger: HIS ONLY CHANCE OF SALVATION, BEFORE BEING DESTROYED BY THE ONE, IS TO STOP THE BLIND MARCH, THAT IS TO SAY, TO CONCENTRATE THE I IN A FIXED PLACE AND STRENGTHEN IT WITH A GRACIOUS WILL; TO EXPERIENCE, FROM THERE, THE MEMORY OF THE ORIGIN AND TO LOCATE, THROUGH IT, THE DIRECTION OF THE SYMBOL OF THE ORIGIN; THUS, REORIENTED AND STRENGTHENED, THE I WILL THEN BE ABLE TO EXECUTE A TRUE HYPERBOREAN STRATEGY: A SAFE TRANSIT BACK TO THE ORIGIN AFTER GOING INTO THE MEMORY OF THE BLOOD AND GOING BACK, INVERSELY, ITS EVOLUTIONARY PROCESS.

All this can be graphically synthesized by means of an analog model such as the one shown in Figures 71 and 72.

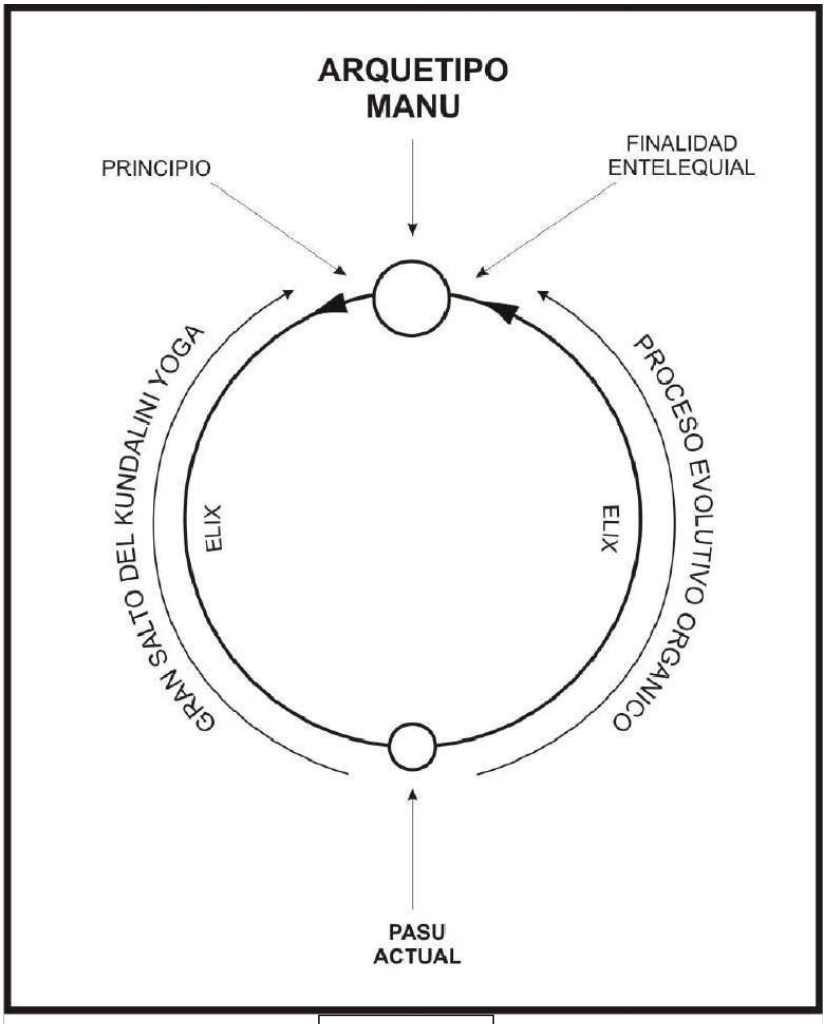

FIGURE 71

To begin with, let us look at Figure 71: at the top, symbolized by a larger circle, is the Manu Archetype, and at the bottom, with a smaller circle, its individual manifestation: the actual pasu. The continuous function of evolutionary progress, the path of ELIX, is represented in complete form by a circular line that starts from the left of the Manu Archetype and returns to it on the right; although the full outline of the ELIX circumference does not allow us to see it, we must suppose that it is a continuous spiral, but wound in such a way that it resembles a compact ring: a ring whose section is, precisely, the ELIX circumference.

But the ELIX circumference is ORIENTED, as shown by the arrows at the beginning and at the end: the direction of this orientation is in accordance with the "scale".

gradual of progressive moments", that is to say, it expresses the direction of the evolutionary process, it points towards the entelechial finality. It is clear, in figure 70, that the Beginning and the end of the evolutionary process of the pasu is the Manu Archetype itself. However, the sense of evolution drives the pasu toward entelechial finality, as indicated by the curved arrow on the right, entitled "organic evolutionary process": this arrow indicates that the pasu, left to the inertia of the evolutionary process, is unfailingly directed toward entelechial finality. On the contrary, the curved arrow on the left indicates the inverse direction of the "great leap" proposed by Kundalini yoga: it is evident, then, that the great leap implies a REVERSE OF THE DIRECTION OF THE EVOLUTIONARY PROCESS or, if you will, a RETURN TO THE BEGINNING.

In figure 71, summarizing, the possibilities of the pasu's destiny are represented: either to evolve towards entelechial finality and acquire ontic autonomy, arrow on the right, or to "return" towards the Principle by means of a "great leap", to transmute the organism, and to identify with the One, arrow on the left.

Let us now consider the case of the virya, the semi-divine man who possesses in his Memory of Blood the Symbol of Origin to which the Spirit is chained. In figure 72 the present virya is represented by a smaller circle in the lower part of the ELIX circumference, where the individual pasu was previously located: this indicates that the virya is a pasu transmuted by the Symbol of Origin and that, through confusion and spiritual disorientation, he continues to evolve towards the entelechial purpose proper to the pasu; for this purpose the volitional force of the lost Ego is used. The Symbol of Origin, as in other figures, has been symbolized by a concave line that represents its profile (TAU).

On the ELIX circumference, between the Principle of the Manu Archetype and the present moment of the virya, that is, in his past, a concave line marks the moment in which the genetic key of the Traitor Siddhas introduced the Symbol of the Origin in the Memory of the Blood of the pasu and transmuted him into a lost virya: TO THAT SPECIFIC MOMENT POINTS THE "RETURN" OF TANTRA YOGA, as it is
is indicated by the curved arrow on the left. AND IT IS NOW CLEAR THAT, ALTHOUGH THE RETURN TO THE ORIGIN AND THE RETURN TO THE BEGINNING REQUIRE INITIALLY MARCHING IN THE SAME REVERSE DIRECTION, THEY ARE TWO ABSOLUTELY DIFFERENT AND UNMISTAKABLE OBJECTIVES: IN ORDER TO ACHIEVE HIS SPIRITUAL LIBERATION, THE VIRYA MUST NECESSARILY UNDERTAKE A RETURN JOURNEY; BUT THIS RETURN STOPS AT A POINT IN THE PAST FAR REMOVED FROM THE BEGINNING OF THE MANU ARCHETYPE. WHOEVER UNDERSTANDS THIS DIFFERENCE WILL BE A TRULY LUCIFERIC VIRYA, FOR HE WILL BE IN A POSITION TO PROPOSE A HYPERBOREAN STRATEGY TO RETURN TO THE ORIGIN AND WILL NEVER FALL INTO THE FATAL ERROR OF ATTEMPTING THE GREAT LEAP BACK TO THE BEGINNING.

S - The "TAU POINT".

We have seen that at a certain "moment" in the evolutionary process of the pasu, by effect of the genetic key, the Symbol of Origin is incorporated in the memory of the blood: at "that moment" the transmutation of the pasu into virya, of the animal man into semi-divine man takes place; from "that moment" the Hyperborean Spirit remains chained within the conscious subject of the virya, manifesting itself as the lost Self on the tetrarch points of the LABRELIX path. It is evident, then, that in "that moment" THE FIRST Tetrarch of the LABRELIX path must have been generated, the instant in which the lost Self was reflected for the first time and found itself lost in the immanent and correlative temporality of the conscious subject. That moment, where the regression of Tantra yoga necessarily stops, IS THE INSTANT-ORIGIN PROPERLY SAID, WHICH HYPERBORNE WISDOM IS CALLED "TAU POINT".

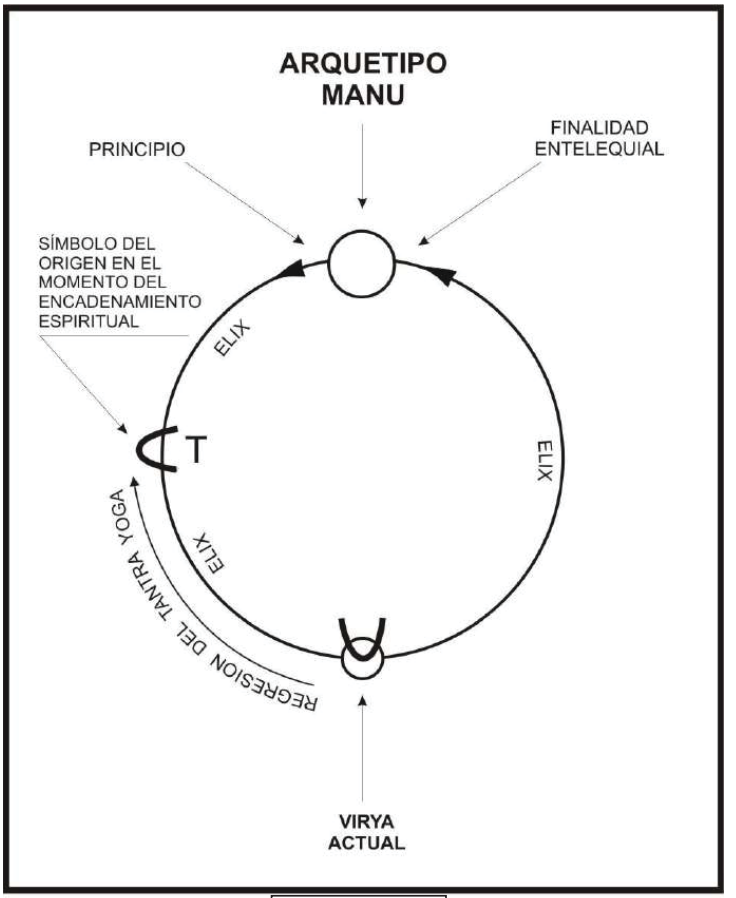

FIGURE 72

In other words: THE RETURN TO THE ORIGIN CONSISTS IN LOCATING THE TAU POINT IN THE MEMORY OF THE BLOOD: IN THE TAU POINT IS THE FIRST TETRARCH AND THE SYMBOL OF THE ORIGIN. CONSEQUENTLY, EVERY HYPERBOREAN STRATEGY OR PATH OF SPIRITUAL LIBERATION CULMINATES IN THE
TAU POINT. In Figure 72, the concave line representing the profile of the Symbol of Origin has been marked with the Greek letter TAU capitalized because, at "that moment" of the evolutionary process, the "TAU POINT" is found.

T - The concept of "immortality" in synarchic yoga and Tantra yoga.

When the objective of Kundalini yoga is fulfilled, the Kundalini serpent makes the reverse transit through the ELIX channel and heads towards the Principle: during this transit, its plasmatic power acts upon the microcosmic organism and adjusts its functions in conformity with the Manu Archetype. We have called this re-creative operation, a product of the plasmatory principle, ORGANIC TRANSMUTATION. What we are going to emphasize here is that, for all synarchic yoga, organic transmutation implies IMMORTALITY.

But this "immortality" is not a simple concept: with such a word the Sinarca initiate alludes to both "physical" and "astral" immortality. The former consists in the organic transmutation itself, which conforms the microcosm according to the Principle of the Manu Archetype and endows it with "PRINCIPAL ONTIC AUTONOMY": the physical body of the pasu, the microcosmic organism, the potential microcosm, thus becomes the microcosmic manifestation of the Principle, its act. As with entelechial ontic autonomy, the principal ontic autonomy places the microcosm outside the determinations of space and time: such a state implies, of course, THE SUSPENSION OF THE LIFE CYCLE OF THE MICROCOSMIC GERM. In other words,
the main ontic autonomy supposes the STOP of the vital cycle and the permanence of the organism in a state of archetypal perfection, a state that has been reached not by the culmination of the evolutionary process but by the effect of the "great leap".

This arrest of the vital cycle, which allows the microcosm to remain indefinitely AND ACT in the macrocosm, is the property of the sinarchic initiates that they qualify as "physical immortality".

The second meaning of the word "immortality", that is, "astral immortality", refers to the SUSPENSION OF THE ANIMAL EVOLUTIONARY PROCESS, to the PERMANENCE OF THE "DOUBLE" OR "ASTRAL BODY" IN A STATE OF ARCHETYPICAL PERFECTION WHICH ALLOWS IT TO ACT INDEFINITELY ON THE
ASTRAL WORLD. Such a state is also achieved during the synarchic initiation of Kundalini yoga, by using the plasmic power of the Kundalini serpent to CREATE an archetypal double body on the soul base of the human monad: the soul, thus conformed, ceases its evolutionary process and remains as an "immortal astral body". All initiates of the White Hierarchy, whether incarnated or not, possess an immortal astral body: THIS ALLOWS THEM, IF THEY WISH, TO ANIMATE AN ORGANISM.

MORTAL MICROCOSMIC, i.e., a body that, after the initiate "has fulfilled his mission", will be delivered to organic disintegration.

Having described the immortality obtained with the synarchic yoga, let us evaluate its true scope from the point of view of the Hyperborean Wisdom.

With such a perspective we can affirm that physical or astral immortality is only an ILLUSION, a subjective concept whose reality lies in the essence of MAYA: THIS ASSERTION WILL BE BETTER UNDERSTOOD IF WE CLARIFY THAT ALL THE "IMMORTALS" OF THE HIERARCHY WILL EFFECTUALLY DIE AT THE COMPLETION OF THE MACROCOSMIC CYCLE, THAT IS, WHEN THE PRALAYA OCCURS.

Paradoxically, immortal initiates are condemned to die. What does this mean? Answer: That, if immortality means "physical or astral survival BEYOND DEATH", understood as the culmination of the vital or evolutionary cycle, then the sinarchic initiates are really "immortal", but, if by immortal is understood "he who never dies", then the sinarchic initiates are not really immortal since their soul life will have a fatal end when the macrocosmic dissolution takes place. The sinarca initiate, who has reached the state of physical or astral immortality, usually believes subjectively that he has escaped the cyclic laws; that he is beyond all regression or decadence; that he will remain indefinitely independent of space and time, etc.Such beliefs are the product of the ILLUSION OF ONTIC, PRINCIPAL OR ENTELEQUIAL AUTONOMY: in truth, THE SUSPENSION OF THE LIFE CYCLE, OR OF THE EVOLUTIONARY PROCESS, DOES NOT IMPLY THE "SUSPENSION OF ALL CYCLES" BUT THE REPLACEMENT OF THE PERIOD.
MICROCOSMIC BY THE MACROCOSMIC PERIOD. This is logical since ontic autonomy consists in the identification of the microcosmic organism with the Archetype Manu, WHO IS SUBJECT TO THE MACROCOSMIC CYCLE: the Archetype Manu, like every Archetype or universal being, is A FUNCTION OF THE MACROCOSM, an ESSENTIAL PROPERTY of the latter and not something alien or independent of its organicity; the disintegration of the macrocosm in the Pralaya or mahapralaya includes the dissolution of the archetypal plane and its universal content.

In synthesis, the immortality of the sinarca initiate consists in the substitution of the microcosmic limit of his vital cycle by the macrocosmic limit characteristic of the Manu Archetype: such substitution is the effect of the identification of the microcosm and the Manu Archetype caused by the concretion of the objective of Kundalini yoga, that is, by the "great leap" with which the Kundalini serpent returns to the soul subject up to the Principle of the Manu Archetype. THE SINARCA INITIATE WILL BE "IMMORTAL", THEN, AS LONG AS THE MACROCOSM LASTS, THAT IS TO SAY, DURING THE MANVANTARA OR MANIFESTATION OF THE ONE.

So subjective is this synarchic concept of immortality that, as a result of the interlinking of the planetary Hierarchy with solar, galactic or cosmic Hierarchies, there are "immortal" initiates with different degrees of probability of survival: there are thus initiates who are immortal "in the solar system" or "in the galaxy", or in this or that constellation, and so forth.In other words, initiates whose survival is linked to the cycle of duration of the solar system or the galaxy and who will die at the end, accompanying the dissolution of these systems.

The Pralaya, end of the cycle of manifestation of the Demiurge, marks the end of the "immortality" of the sinarchic initiates, on a planet, solar system or galaxy; the mahapralaya, complete dissolution of the macrocosm, end of the material universe, marks the end of all devic hierarchy. Beyond this limit, which is a real and definitive death of all psychic life, no one passes except the ONE, newly synthesized as a primordial monad: its reflection, the macrocosm, disintegrates into the nothingness of the pralaya.

Western Yoga, from which Tantra yoga derives, never proposed as an objective anything similar to the concept of immortality that we have exposed.

For Tantra yoga, as for any other hyperborean path of liberation, the declared objective is the return to the Origin, the unleashing of the Spirit, its strategic reorientation, its reversion, and the absolute freedom of eternity. However, in the Strategy adopted to locate and reach the tau point, THE POSSIBILITY OF TRANSMUTATING THE MICROCOSM OR THE CREATION OF AN ASTRAL BODY MAY BE CONTAINED: THIS WILL BE DONE BY THE SADHAKA, OF COURSE, NOT BY IDENTIFYING THE MICROCOSM WITH THE PRINCIPLE OF THE MANU ARCHETYPE BUT BY EMBODYING THE FORM OF THE EMBODYING LOGOS, OF KUNDALINI, WITH THE IMAGE OF LILLITH AND CONSUMMATING IN THE BLOOD THE MAGICAL WEDDING.
OF THE GREAT HYPERBOREAN ANTEPAST; for this he must count, as already mentioned, with the help of a kaly woman. What is certain is that, according to the synarchic concept, the transmutation obtained by the hyperborean initiate also makes him "immortal", although the permanent form of the organism or of the astral body does not conform at all to the Manu Archetype. It should not be insisted that such an equation of the synarchic concept of immortality to tantric transmutation is an inexhaustible source of confusion and error, since the Hyperborean Wisdom holds an egoistic concept of initiatic immortality. It is therefore necessary to make a clear clarification in this regard.

FOR HYPERBOREAN WISDOM, NEITHER SYNARCHIC TRANSMUTATION NOR TANTRIC TRANSMUTATION PRODUCES IMMORTAL BODIES, BE THEY PHYSICAL OR ASTRAL ORGANISMS: THE SUBSTITUTION OF THE FINAL MICROCOSMIC LIMIT BY THE MACROCOSMIC LIMIT OF THE PRALAYA, HOWEVER DISTANT IT MAY BE IN THE FUTURE, IS NOT ENOUGH TO QUALIFY AN ANIMATED BODY AS "IMMORTAL". ON THE CONTRARY, IT IS CERTAIN THAT SUCH "IMMORTAL BODIES" WILL BE CORPSES AT THE COMING OF THE PRALAYA: PHYSICAL CORPSES OR ASTRAL CORPSES, MATERIAL REMAINS AT THE END OF THE MACROCOSMIC CYCLE, THE ABSOLUTE DEATH OF LIFE MANIFESTED BY ABSOLUTE DISINTEGRATION AND DISSOLUTION OF ALL FORM.

FOR THE HYPERBOREAN WISDOM, IN THE END, EVERY ORGANIC OR ASTRAL BODY IS ONLY A FUTURE CORPSE, NO MATTER HOW ANIMATED IT MAY BE IN THE ILLUSORY ACTUALITY OF TRANSCENDENT TIME.

EVEN IF SUCH A BODY HAS BEEN TRANSMUTED BY TANTRA YOGA, OR ANOTHER HYPERBOREAN PATH, IT NEVER ATTACHES ANY VALUE TO THE SURVIVAL OF THE VITAL CYCLE, NOR DOES IT PLACE ANY HOPE IN THE DILATION OF THE MORTAL INSTANT, AN INSTANT THAT WILL FATALLY ARRIVE IN THE PRALAYA.

THE HYPERBOREAN WISDOM ONLY TAKES INTO ACCOUNT THE "SUBSTANCE", NO MATTER WHAT FORM OR RHYTHM IT MANIFESTS: "ANY SUBSTANCE, THAT IS TO SAY, ANY ORGANIC OR ASTRAL BODY, IS REPUGNANT TO THE HYPERBOREAN SPIRIT". THE "NORMAL" SPIRIT, NOT REVERTED, EXPRESSES AN ESSENTIAL HOSTILITY TOWARDS ANY SUBSTANCE OF THE MACROCOSM. THE HYPERBOREAN INITIATE, WHO SEEKS TO RETURN TO THE NORMAL STATE OF THE SPIRIT, CANNOT BUT ALSO DESPISE ALL FORMS OF SUBSTANCE, EVEN IF HE MUST MAKE USE OF SOME ORGANIC OR ASTRAL BODY TO EXECUTE HIS STRATEGY. FINALLY, FOR THE HYPERBOREAN INITIATE, THERE IS NO IMMORTALITY OF SUBSTANCE, WHATEVER FORM OR RHYTHM IT MAY EXHIBIT: BY THE MERE FACT OF BEING SUBSTANCE, A THING IS MORTAL AND MUST INEVITABLY PERISH.

HOWEVER, THE HYPERBOREAN WISDOM HOLDS AND PRECISELY DEFINES A CONCEPT OF IMMORTALITY: IT IS THE "IMMORTALITY OF THE SELF", I.E., THE IMMORTALITY OF A THING OF UNSUBSTANTIAL ESSENCE. FOR HYPERBOREAN WISDOM, THE ONLY THING THAT CAN BE IMMORTAL IN THE MACROCOSM IS THAT WHICH IS ETERNAL OUTSIDE OF IT AND WHICH, THEREFORE, SURVIVES IT AFTER THE PRALAYA. THE ONE IS ETERNAL AND THEREFORE SURVIVES THE DISSOLUTION OF THE MACROCOSM. AND ETERNAL ARE THE SPIRITS CHAINED IN THE LOST VIRYAS, WHO ALSO SURVIVE THE DISSOLUTION OF THE MACROCOSMIC ILLUSION. FOR ONLY THE ETERNAL SURVIVES THE FINAL DISSOLUTION OF SUBSTANCE, AND ONLY THE SPIRIT IS ETERNAL. NEITHER ANGELS NOR DEVAS, NOR ASTRAL OR ELEMENTAL DEMONS, GOBLINS OR GNOMES, NOR ANY CREATURE OR SUBSTANTIAL THING, NOR ANY EXTERNAL ENTITY OF ANY NATURE, PLANET, SOLAR SYSTEM OR GALAXY, AND CERTAINLY NO SINARCHIC INITIATE, WILL SURVIVE THE FINAL DISSOLUTION OF THE PRALAYA BECAUSE NONE IS ETERNAL OUTSIDE THE UNIVERSE: ONLY THE SPIRIT IS.

IN THE VIRYA, THE SELF IS THE REFLECTION OF THE REVERSED SPIRIT AND IS THEREFORE ALSO A REFLECTION OF ETERNITY. THE SELF MAY BE TRULY IMMORTAL BUT USUALLY IS NOT. ON THE CONTRARY, THE DEGRADATION OF THE BLOOD OR SYNARCHIC INITIATION CAN CAUSE THE DEATH OF THE SELF BY THE DRAINING OF THE SYMBOL OF ORIGIN. MOST COMMONLY, THE LOST EGO IS PERMANENTLY WEAKENED, WHILE ITS VOLITIONAL FORCE HASTENS THE EVOLUTION OF THE PSYCHIC SUBJECT, AND IS DEFINITIVELY ECLIPSED WHEN THE SUBJECT IS CLOSE TO ENTELECHY OR TO THE ONTIC AUTONOMY OF THE PRINCIPLE.

WHEN, THEN, IS THE "IMMORTALITY OF THE SELF" REALIZED? ANSWER: WHEN THE VIRYA PERFORMS ALL THE STEPS OF THE HYPERBOREAN INITIATION. TANTRA YOGA, PRACTICED ACCORDING TO THE TECHNIQUE OF WESTERN YOGA, OFFERED THIS POSSIBILITY OF EGOIC IMMORTALITY, TRANSMUTING THE SADHAKA INTO A KSHATRIYA, INTO A HYPERBOREAN WARRIOR.

TODAY THE LOYAL SIDDHAS HAVE AUTHORIZED THE TIRODAL KNIGHTS OF ARGENTINA TO ADMINISTER A HYPERBOREAN INITIATION, BASED ON THE WAY OF THE STRATEGIC OPPOSITION OF THE MEDIEVAL EINHERJAR ORDER, WHICH MAKES POSSIBLE THE EFFECTIVE IMMORTALITY OF THE SELF. THIS HAS ALREADY BEEN ADVANCED AND WILL BE EXPLAINED IN DETAIL LATER ON.

WHAT MUST BE CLEAR FROM NOW ON IS THAT THE IMMORTALITY OF THE HYPERBOREAN INITIATE IS A NOOLOGICAL IMMORTALITY, FOUNDED ON THE ETERNITY OF THE SPIRIT, AN IMMORTALITY THAT FREES THE SELF FROM THE PRISON OF THE ARCHETYPAL FORMS AND ALLOWS IT TO PARTICIPATE IN THE ACTUAL INFINITE, OPENING THE WAY TO THE ABSOLUTE FREEDOM THAT LIES "BEYOND THE ORIGIN". SUCH AN IMMORTALITY HAS NOTHING IN COMMON WITH THE MISERABLE ILLUSION OF THE "IMMORTALITY OF SUBSTANCE" PROPOSED AS A GOAL BY THE SINARCHIC INITIATES.

BERSERKER

BOOKS